

# PHOTOPLAY

AMERICA'S LARGEST-SELLING MOVIE MAGAZINE

## Marilyn Monroe's Honeymoon Story

— BY SIDNEY SKOLSKY

## Let Him Go!

TAB HUNTER'S  
ADVICE  
TO TEENAGERS

## I'm Well Again

— DORIS DAY



June  
Allyson

20¢

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7 CLEVELAND RD  
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No wonder so many women are changing to Camay!

THERE'S  
**COLD CREAM**  
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NOW IN  
**CAMAY**



**WONDERFUL WAY TO PAMPER YOUR COMPLEXION  
...BRING NEW LUXURY TO YOUR BATH!**

Beautiful women everywhere tell us they love the added elegance of cold cream in Camay—extra luxury at no extra cost. And Camay is the *only* leading beauty soap that contains this precious ingredient.

**WHETHER YOUR SKIN IS DRY OR OILY**—new Camay with cold cream will leave it feeling exquisitely cleansed and refreshed.

You'll enjoy, too, all the things you've always loved about Camay . . . that skin-pampering mildness, satin-soft lather and delicate Camay fragrance. There is no finer beauty soap made!



*"Everything I'd ever  
hoped for  
in a beauty soap!"*

Mrs. Norman C. Wilson, a lovely new Camay Bride says, "I tried Camay with cold cream the minute I heard about it, and I'll never again use any other beauty soap. It's so luxurious! Mild and gentle, too!"

**NOW MORE THAN EVER...THE SOAP OF BEAUTIFUL WOMEN**



# *Now...a tooth paste that protects your teeth from sweets*

Enjoy sweets...then use new Ipana with WD-9 to inhibit tooth-decay acids\*



**Now you can eat the sweets you like**—the sweets you need for a balanced diet—and stop worrying about unnecessary cavities.

Now, with new white Ipana containing acid-inhibitor WD-9, you can guard your teeth against decay acids—formed when sweets and other carbohydrates team up with bacteria in your mouth.

*For WD-9 in Ipana's exclusive new formula is one of the most effective ingredients known to prevent the formation of these tooth-decay acids.*

**\*To get the best results** from new Ipana, use it regularly after eating—particularly after sweets. Thus it acts before tooth-decay acids can do their damage.

*Brushing with new Ipana after eating really works. A 2-year clinical test with hundreds who ate all the sweets they wanted proved that brushing this way can prevent most tooth decay.*

So remember, while no dentifrice can stop all cavities—you can protect teeth from sweets with new white Ipana containing WD-9.

***Enjoy your sweets and protect your teeth with Ipana®***



**Your youngsters will love it, too.** Ipana's wonderful new minty flavor actually encourages children to brush teeth. No strong, medicinal taste. But new Ipana with WD-9 makes your mouth so fresh and clean that even one brushing can stop most unpleasant mouth odor all day long.



PRODUCT OF BRISTOL-MYERS

***New white IPANA  
with Acid-Inhibitor WD-9***



**NEW!**

Doctor's deodorant  
discovery\* safely  
**STOPS ODOR  
ALL DAY  
LONG**

New Mum with M-3  
won't irritate normal skin  
or damage fabrics



Actual underarm tests by doctors prove new Mum with M-3 protects against bacteria that cause perspiration odor—far longer than the ordinary deodorant tested.

1. \*Exclusive deodorant based originally on doctor's discovery, now contains long-lasting M-3.
2. Stops odor all day long because invisible M-3 clings to your skin—keeps on destroying odor bacteria a full 24 hours.
3. Non-irritating to normal skin. Use it daily. Only leading deodorant containing no strong chemical astringents—will not block pores.
4. Won't rot or discolor fabrics—certified by American Institute of Laundering.
5. Delicate new fragrance. Creamier texture—new Mum won't dry out in the jar.
6. Gentle, safe, dependable—ideal for sanitary napkins, too. Get new Mum today.

**NEW MUM®**  
cream deodorant  
with long-  
lasting M-3



A PRODUCT OF BRISTOL-MYERS

Your June issue will be on sale at your favorite newsstand on May 7<sup>th</sup>

# PHOTOPLAY

MAY, 1954

FAVORITE OF AMERICA'S MOVIEGOERS FOR OVER FORTY YEARS

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Color Portrait by Apger

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RAPTURE...  
"RHAPSODY"

In thrilling color by  
**TECHNICOLOR**  
with all the romance of Paris,  
St. Moritz and the French Riviera...  
and the popular music of the  
world's greatest composers!

*"I must possess the  
man I love...heart,  
body and soul!"*

M-G-M's "Rhapsody" starring

**ELIZABETH TAYLOR**

*in her most daring role as a gilded girl obsessed with insatiable desire!*

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**JOHN ERICSON**

**LOUIS CALHERN**



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Music Conducted by Johnny Green • Piano Solos Played by Claudio Arrau • Violin Solos Played by Michael Rabin

Directed by **CHARLES VIDOR** • Produced by **LAWRENCE WEINGARTEN**

AN M-G-M PICTURE







**Should a college candidate plan to make—**

- ☐ Hay while the sun shines ☐ A summer conquest

Headed for the ivy halls next autumn? Better start hoarding some greenery *now* (unless your Dad has that Midas touch!). Get a summer job. Maybe toting trays at a resort. Or salesclerking. Or working in an office, or hospital. Helps you get those college "extras" without a whimper from Pop's wallet. On certain days, job-holding's no chore when you choose the napkin that *holds its shape*. Kotex gives chafe-free softness: made to *stay* soft while wearing!



**If not asked to the Big Dance, try a —**

- ☐ Trip to Grandma's ☐ Gay fray ☐ Crying towel

Let the lucky bid-winners have their day — there's always another dance just around the corner, mourner! Meantime, round up all the Uninviteds (you're not the *only* one); stage a gay fray that night. Have music, ample samples (refreshment-wise). How about a home permanent party? And to banish *calendar blues* . . . be confident with *Kotex*. You get extra *absorbency*, for extra protection; poise!



Have you tried new Delsey\* toilet tissue? It's the only one that's fine and firm and soft — like Kleenex\* tissues. Each tissue tears evenly — no shredding, no waste. Delsey's double-ply for extra strength, too. And *now* Delsey is available in your favorite bath towel colors: pink, yellow, green, blue — as well as white. Ask for Delsey where you buy Kleenex tissues.

## Are you in the know?



**To remedy fuzzy forearms, use —**

- ☐ A razor ☐ A lightener ☐ Sandpaper

Wait! You're in for stubble trouble if you mow down forearm fuzz with a razor. Instead, why not bleach it — with a good hair lightener? (Then, long time no see!) You can foil unsightly *outlines*, too, at "that" time — thanks to *Kotex*. The secret? It's those *flat, pressed ends*. Try Regular, Junior, Super *Kotex* to learn which size best suits you.



**More women choose KOTEX\*  
than all other sanitary napkins**

\* T. M. REG. U. S. PAT. OFF.



Surprise engagement: Peter Lawford, fiancée Patricia Kennedy



## Hollywood Whispers

BY FLORABEL MUIR

BY NOW IT'S LIKE A BUZZING from a thousand beehives, the news that a special rehearsing before Rome's Sacred Congregation of the Rota has been granted June Haver, who hopes that the Roman Catholic Church will finally decide to dissolve her early marriage to Jimmy Zito, the musician, via annulment so she can marry Fred MacMurray. June sought a similar verdict when she became engaged to marry Dr. John Duzik but the all-powerful Rota had not acted when Dr. Duzik's untimely death halted the proceedings.

There seems little doubt now that the romance of June and Fred will flower into matrimony if, and when, the blessing of the Church is given. Meanwhile, June has shown no signs of worry about resuming her starring career. She's been up for consideration for a number of roles and some guessers have even cast her definitely for "Eileen" at Columbia, but that's premature.

Those dashing Continental swains, Prince Aly Khan and Vittorio Gassman, still remain elusive. Although Gene Tierney apparently isn't perturbed at reports of the Aga Khan's heir frolicking about the Parisian spots with the loveliest of beauties. And after all, why should she? She's never admitted the possibility of her becoming Princess Gene? One thing's for sure, if Aly quits kicking up his heels for her, she'll be the first who's broken him to bit and bridle. And if those two really have something going for themselves romantically, Gene's traipsings about the Hollywood scene since her return haven't stamped her as a one-man woman.

As to Shelley Winters and Vittorio, latest reports from Venice have it that





## DORIS DAY AND CINEMASCOPE NEVER HAD IT SO GOOD!

A gal is just a girl until a guy starts chasing her . . . a song is just some notes until a doll like Doris sings 'em . . . and this is just a hint of all its huge happiness—the fastest-paced pleasure that ever spread a wide smile across the face of the screen!



## WARNERS' "LUCKY ME" IS ULTRA-NEW LOOK IN MUSICALS!



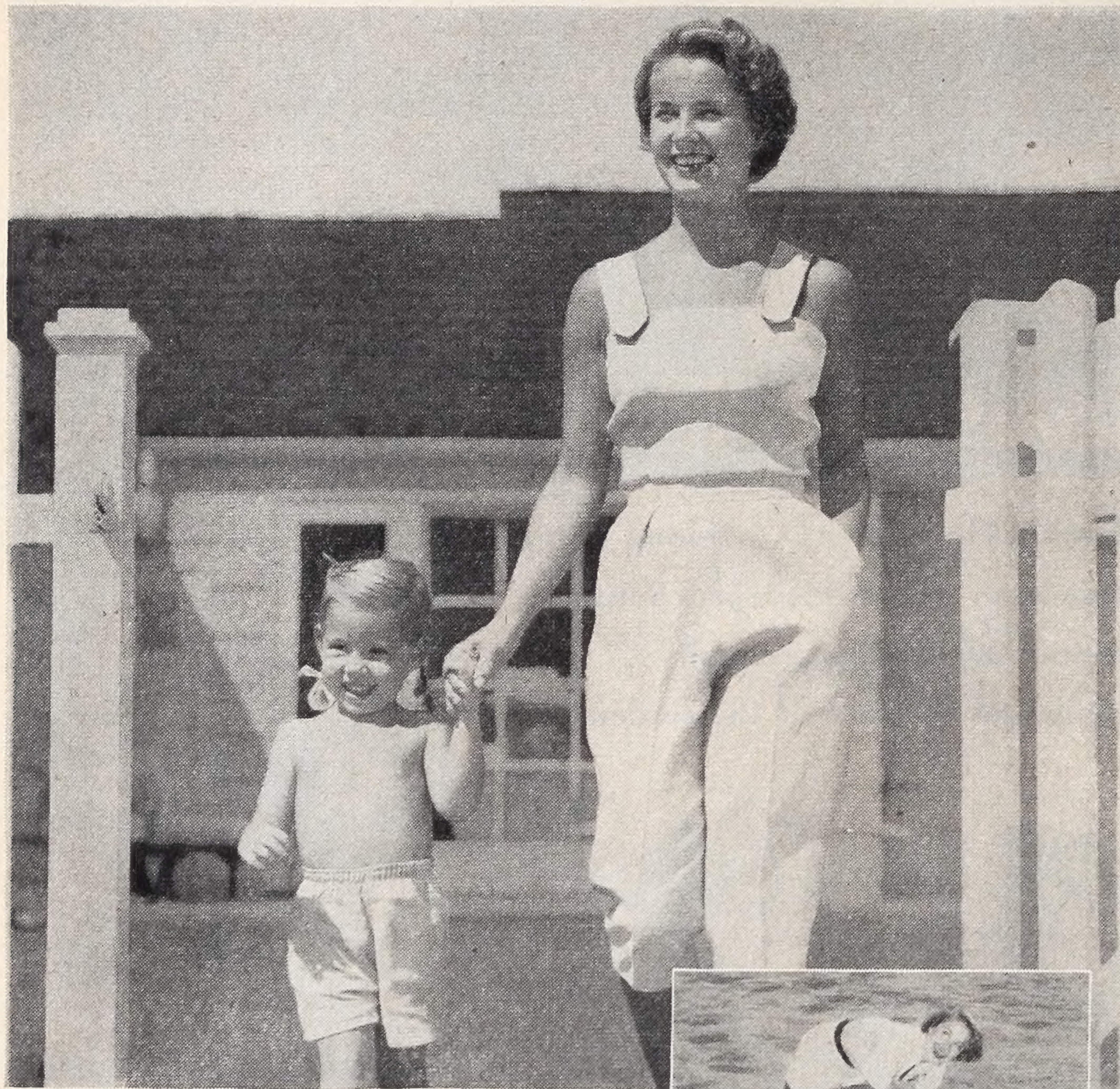
**"Lucky Me"** STARS **DORIS DAY · ROBERT CUMMINGS · PHIL SILVERS** **CINEMASCOPE**

AND **WARNERCOLOR** With these all-pop all-top new hits: 'I SPEAK TO THE STARS' 'LOVE YOU DEARLY' 'TAKE A MEMO TO THE MOON' 'MEN' 'I WANNA SING LIKE AN ANGEL' 'HIGH HOPES' 'BLUEBELLS OF BROADWAY' 'SUPERSTITION SONG' 'PARISIAN PRETTIES'

SCREEN PLAY BY JAMES O'HANLON, ROBERT O'BRIEN AND IRVING ELINSON · FROM A STORY BY JAMES O'HANLON · PRODUCED BY HENRY BLANKE · DIRECTED BY JACK DONOHUE · MUSICAL DIRECTION BY RAY HEINDORF



# Mona Freeman Tells How to LOSE UGLY FAT *This Easy, Pleasant Way!*



*Mona Freeman is just one of the many Hollywood stars—the most figure conscious women in the world—who keep themselves trim with the help of Ayds. You can be certain that if Ayds works for them, it will help you to lose weight just as easily, pleasantly and safely!*

## Proved by Clinical Tests!

With Ayds you lose weight the way Nature intended you to—without strenuous dieting or hunger. A quick natural way, clinically tested and approved by doctors, with no risk to health. With the Ayds Plan you should feel healthier, look better while reducing—and have a lovelier figure.

When you take Ayds before meals, as directed, you can eat what you want—all you want. No starvation dieting—no gnawing hunger pangs. Ayds is a specially made, low calorie candy fortified with health-giving vitamins and minerals. Ayds curbs your appetite—you automatically eat less—lose weight naturally, safely, quickly. It contains no drugs or laxatives.

## Guaranteed—A Lovelier Figure!

Users report losing up to ten pounds with the very first box. Others say they have lost twenty to thirty pounds with the Ayds Plan. You, too, must lose pounds with the very first box (\$2.98) or your money back. At drug or department stores.



Mona Freeman loves the sea and the beach. "If you want to have a lovely figure, I recommend Ayds," says Mona.



Swimming is Mona's favorite outdoor sport. She says, "Whenever I am putting on too much weight, I start taking Ayds."



## Hollywood Whispers

*Continued*

they've declared a truce—at least for the duration of "Mambo." From several thousand miles away, one might hazard a conjecture that Vittorio took that blast of publicity leveled at him by Shell right between those dark eyes from which the lovelight had taken flight. She threw him right on the defensive with her demand that he immediately start moving toward marriage with Anna Maria Ferrero, the Ophelia to his Hamlet. While it would be risky, if not outright silly, to suggest a get-together on the part of Vittorio and Shell at this point, he'll be careful not to provoke another eruption of his volcano-like spouse.

Mario Lanza's return to his spot as Hollywood's Crown Prince of Song is more imminent now. A deal has been set up with the Treasury Department for him to pay back his \$182,000 delinquent tax obligations on a week-to-week pay off. Mario recently put in time at a desert resort melting off some twenty-five pounds from his two thirty-five figure and you can expect to see him back in a picture come midsummer.



*Gene Tierney won't talk*

The wedding bells are pealing for Peter Lawford and Joseph P. Kennedy's winsome daughter Patricia, taking everybody, even Peter's closest pals, by surprise. Specially after his on-again, off-again, gone-again romance with Sharman Douglas.

Pals are wondering what this blue book and blue-chip alliance will mean for Pete's film career, which has always been a bit on the spotty side as if his heart weren't really in it. They can envision a future for him in cutaway and Homburg hat.

Arlene Dahl's sprung herself loose from Fernando Lamas, and this is one break that looks final. The gossip mills are linking her and Rudy (just maritally unbound) Schirmer.





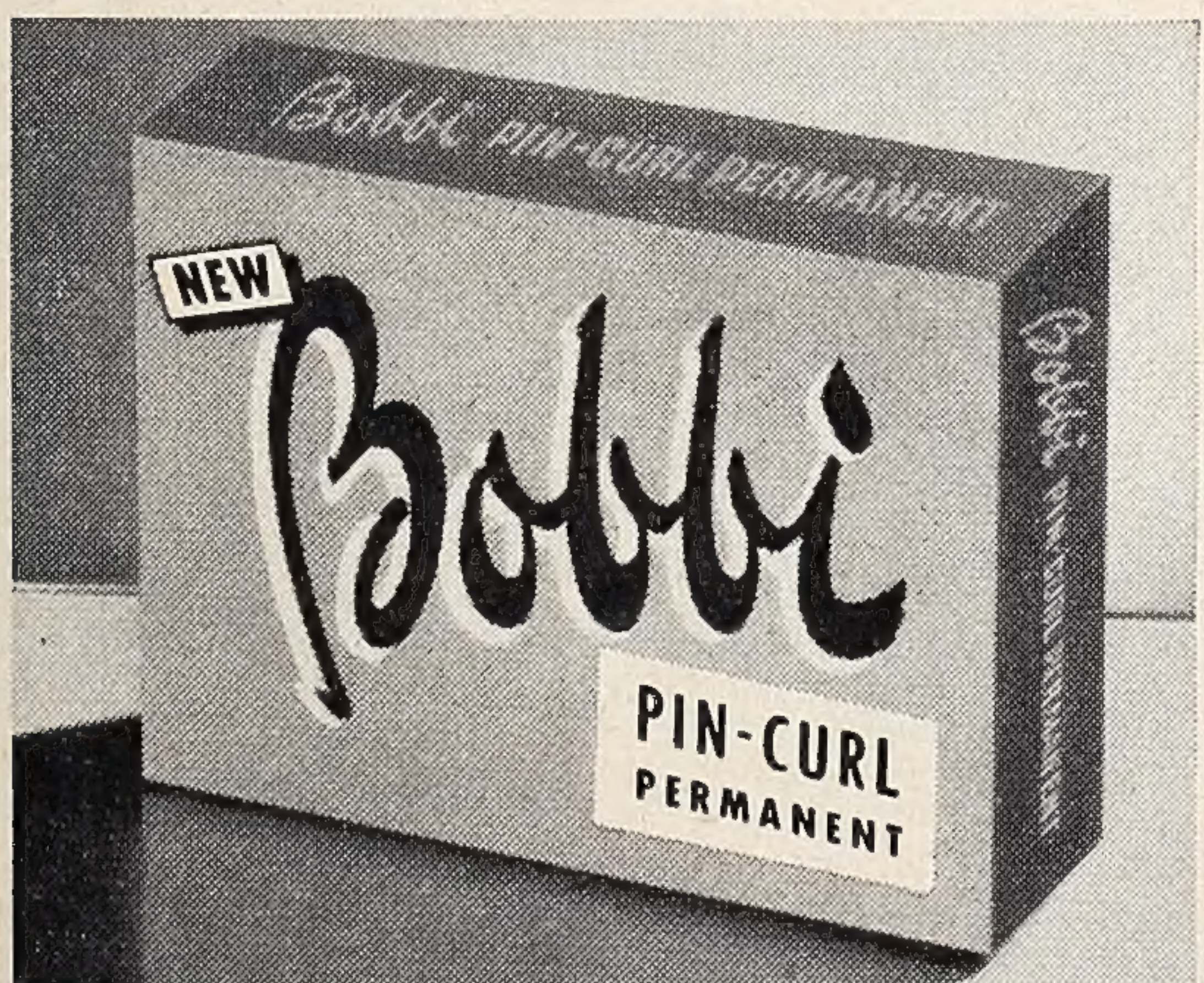
**Casual, carefree**—that's the "Turtle-dove" thanks to Bobbi. Bobbi Pin-Curl Permanents always give you soft, care-free curls and waves right from the start.



**Bobbi is perfect** for this casual new "Beau Belle" hairdo. Bobbi is the permanent designed to give soft, natural looking curls. Easy! No help is needed.



**Only Bobbi** is designed to give the soft waves needed for this flattering "Heather" hairdo. Bobbi gives curls and waves exactly where you want them.



**Everything you need!** New Creme Oil Lotion, special bobby pins, complete instructions for use. \$1.50 plus tax.



**Bobbi's soft curls** make a casual wave like this possible. Notice the smooth natural look of this "Honey Ripple" hair style. No nightly settings needed.

**NO TIGHT, FUSSY CURLS ON THIS PAGE!**

## These hairdos were made with Bobbi ... the special home permanent for casual hair styles

Yes, Bobbi Pin-Curl Permanent is *designed* to give you lovelier, softer curls . . . the kind you need for today's casual hairdos. *Never* the tight, fussy curls you get with ordinary home or beauty shop permanents. Immediately after you use Bobbi your hair has the beauty, the body, the soft, lovely look of naturally wavy hair. And *your hair stays* that way—your wave lasts week after week.

Bobbi's so easy to use, too. *You just put your hair in pin curls.* Then apply Bobbi Creme Oil Lotion. A little later rinse hair with water, let dry, brush out—and *that's all.* No clumsy curlers to use. No help needed.

Ask for Bobbi Pin-Curl Permanent. If you like to be in fashion—if you can make a simple pin curl—you'll love Bobbi.



**Just simple pin-curls** and Bobbi give this far easier home permanent. When hair is dry, brush out. Neutralizing is automatic. No curlers, no resetting.





## ... when your daughter asks you about Tampax.

**Do you say: "I'm not sure"**

**Do you say: "Some people use it"**

**Or do you know the answers?**

If you used Tampax yourself, you'd realize why so many young people are curious about, interested in, this internal sanitary protection. To sum it up in a sentence, *they want the freedom Tampax gives them.*

It's the kind of freedom any woman can share. Freedom from the confining belt-pin-pad harness. Freedom from chafing discomfort—you don't even feel the Tampax, once it's in place. Freedom from embarrassing odor. Freedom from the disposal problem you always have with external pads. Freedom to take baths, take showers, even go swimming while wearing Tampax.

Why don't you try Tampax? Discover for yourself the benefits of this modern method of sanitary protection. Tampax was invented by a doctor, and it's used by millions of women, regularly. It can be purchased at any drug or notion counter in your choice of 3 absorbencies: Regular, Super, Junior. Month's supply goes into purse. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising  
by the Journal of the American Medical Association

## CASTS OF CURRENT PICTURES

**ALASKA SEAS**—Paramount. Directed by Jerry Hopper; *Matt Kelly*, Robert Ryan; *Nicky*, Jan Sterling; *Jim Kimmerly*, Brian Keith; *Verne Williams*, Gene Barry; *Tom Erickson*, Richard Shannon; *Jackson*, Ralph Dumke; *Joe*, Ross Bagdasarian; *Walt Davis*, Fay Roope; *Wycoff*, Timothy Carey; *Greco*, Peter Coe.

**BEACHHEAD**—U.A. Directed by Stuart Heisler; *Burke*, Tony Curtis; *Sergeant Fletcher*, Frank Lovejoy; *Nina*, Mary Murphy; *Bouchard*, Eduard Franz; *Reynolds*, Skip Homeier; *Major Scott*, John Doucette; *Biggerman*, Alan Wells; *Japanese Sailor*, Sunshine Akira Fukunaga; *The Sniper*, Dan Aoki; *Melanesian*, Steamboat Mokuahi.

**BEAT THE DEVIL**—U.A. Directed by John Huston; *Billy Dannreuther*, Humphrey Bogart; *Gwendolen Chelm*, Jennifer Jones; *Maria Dannreuther*, Gina Lollobrigida; *Petersen*, Robert Morley; *O'Hara*, Peter Lorre; *Harry Chelm*, Edward Underdown; *Major Ross*, Ivor Barnard; *C.I.D. Inspector*, Bernard Lee.

**CREATURE FROM THE BLACK LAGOON**—Universal. Directed by Jack Arnold; *David Reed*, Richard Carlson; *Kay Lawrence*, Julia Adams; *Mark Williams*, Richard Denning; *Carl Maia*, Antonio Moreno; *Lucas*, Nestor Paiva; *Edwin Thompson*, Whit Bissell; *Gill-Man*, Ben Chapman; *Chico*, Henry Escalante; *Zee*, Bernie Gozier; *Dr. Matos*, Sydney Mason; *Thomas*, Julio Lopez; *Louis*, Rodd Redwing.

**DRIVE A CROOKED ROAD**—Columbia. Directed by Richard Quine; *Eddie Shannon*, Mickey Rooney; *Barbara Mathews*, Dianne Foster; *Steve Norris*, Kevin McCarthy; *Harold Baker*, Jack Kelly; *Ralph*, Harry Landers; *Phil*, Jerry Paris; *Carl*, Paul Picerni; *Don*, Dick Crockett; *Garage Foreman*, Mort Mills; *Marge*, Peggy Maley.

**ELEPHANT WALK**—Paramount. Directed by William Dieterle; *Ruth Wiley*, Elizabeth Taylor; *Dick Carver*, Dana Andrews; *John Wiley*, Peter Finch; *Appuhamy*, Abraham Sofaer; *Dr. Pereira*, Abner Biberman; *Planter (Atkinson)*, Noel Drayton; *Mrs. Lakin*, Rosalind Ivan; *Strawson*, Barry Bernard; *Ralph*, Philip Tonge; *Gregory*, Edward Ashley; *Chisholm*, Leo Britt; *Rayna*, Mylee Haulani.

**EXECUTIVE SUITE**—M-G-M. Directed by Robert Wise; *McDonald Walling*, William Holden; *Mary Blemond Walling*, June Allyson; *Julia O. Tredway*, Barbara Stanwyck; *Loren Phineas Shaw*, Fredric March; *Frederick Y. Alderson*, Walter Pidgeon; *Eva Bardeman*, Shelley Winters; *Josiah Walter Dudley*, Paul Douglas; *George Nyle Caswell*, Louis Calhern; *Jesse Q. Grimm*, Dean Jagger; *Erica Martin*, Nina Foch; *Mike Walling*, Tim Considine; *Bill Lundeen*, William Phipps; *Mrs. George Lyle Caswell*, Lucille Knoch; *Julius Steigel*, Edgar Stehli; *Sara Asenath Grimm*, Mary Adams; *Edith Alderson*, Virginia Brissac; *Ed Benedeck*, Harry Shannon.

**HELL AND HIGH WATER**—20th. Directed by Samuel Fuller; *Adam Jones*, Richard Widmark; *Denise*, Bella Darvi; *Professor Montel*, Victor Francen; *"Ski" Brodski*, Cameron Mitchell; *Chief Holter*, Gene Evans; *Dugboat Walker*, David Wayne; *Neuman*, Stephen Bekassy; *Fujimori*, Richard Loo; *Happy Mosk*, Peter Scott; *Gunner McCrossin*, Henry Kulky; *Chin Lee*, Wong Artarne.

**THE HOLLY AND THE IVY**—London Films. Directed by George More O'Ferrall; *Rev. Gregory*, Ralph Richardson; *Jenny Gregory*, Celia Johnson; *Margaret Gregory*, Margaret Leighton; *Mick Gregory*, Denholm Elliott; *Richard Wyndham*, Hugh Williams; *David Paterson*, John Gregson; *Aunt Lydia*, Margaret Holstan; *Aunt Bridget*, Maureen Delaney; *Company Sgt./Major*, William Hartnell; *Major*, Robert Flemyng; *Lord B*, Roland Culver; *Young Girl*, Sally Owen.

**INDISCRETION OF AN AMERICAN WIFE**—Columbia. Directed by Vittorio De Sica; *Mary*, Jennifer Jones; *Giovanni*, Montgomery Clift; *Commissioner*, Gino Cervi; *Paul*, Dick Beymer.

**JIVARO**—Paramount. Directed by Edward Ludwig; *Rio*, Fernando Lamas; *Alice Parker*, Rhonda Fleming; *Tony*, Brian Keith; *Pedro*, Lon Chaney; *Jerry Russell*, Richard Denning; *Maroa*, Rita Moreno; *Kovanti*, Marvin Miller; *Vinny*, Morgan Farley; *Sylvester*, Pascual Pena; *Shipley*, Nestor Paiva; *Padre*, Charlie Lung; *Edwards*, Gregg Barton; *Unmari*, Kay Johnson; *Native Woman*, Rosa Turich; *Sylvester's wife*, Marian Mosick.

**KNOCK ON WOOD**—Paramount. Directed by Norman Panama and Melvin Frank; *Jerry*, Danny Kaye; *Ilse Nordstrom*, Mai Zetterling; *Langston*, Torin Thatcher; *Marty Brown*, David Burns; *Gromek*, Leon Askin; *Papinek*, Abner Biberman; *Car Salesman*, Gavin Gordon; *Brodnik*, Otto Waldis; *Dr. Kreuger*, Steven Geray; *Princess*, Diana Adams; *Mama Morgan*, Patricia Denis; *Audrey*, Virginia Huston; *Chief Inspector Wiltton*, Paul England; *Langston's Sec'y*, Johnstone White; *2nd Trenchcoat Man*, Henry Brandon; *Inspector Cranford*, Lewis Martin; *Brutchik*, Philip Van Zandt; *English Woman*, Winifred Harris; *Old Man*, Kenneth Hunter; *1st Trenchcoat Man*, Carl Millette; *Little Man*, Noel Drayton; *Irishman*, Phil Tully; *Customer*, Rex Evans; *French Stage Mgr.*, Donald Lawton.

**NEW FACES**—20th. Directed by Harry Horner; *Ronny Graham*, Eartha Kitt, Robert Clary, Alice Ghostley, June Carroll, Virginia De Luce, Paul Lynde, Bill Mullikin, Rosemary O'Reilly, Allen Conroy, Jimmy Russell, George Smiley, Polly Ward, Carol Lawrence; *Johnny Laverty*, Elizabeth Logue, Faith Burwell, Clark Ranger.

**PHANTOM OF THE RUE MORGUE**—Warners. Directed by Roy Del Ruth; *Dr. Marais*, Karl Malden; *Inspector Bonnard*, Claude Dauphin; *Jeannette Rovere*, Patricia Medina; *Prof. Paul Dupin*, Steve Forrest; *Yvonne*, Allyn McLerie; *Arlette*, Veola Vonn; *Camille*, Dolores Dorn; *Jacques*, Anthony Caruso; *Georges Brevert*, Merv Griffin; *Rene*, Paul Richards; *LeBon*, Rolphe Sedan; *Wardrobe Woman*, Erin O'Brien-Moore; *Specialty*, The Flying Zaccinis.

**RHAPSODY**—M-G-M. Directed by Charles Vidor; *Louise Durant*, Elizabeth Taylor; *Paul Bronte*, Vittorio Gassman; *James Guest*, John Ericson; *Nicholas Durant*, Louis Calhern; *Prof. Schuman*, Michael Chekhov; *Effie Cahill*, Barbara Bates; *Bruno Furst*, Richard Hageman; *Otto Kraft*, Richard Lupino; *Fran Sigerlist*, Celia Lovsky; *Dove*, Stuart Whitman; *Mrs. Cahill*, Madge Blake; *Edmund Steller*, Jack Raine; *Madeleine*, Birgit Nielsen; *Yvonne*, Jacqueline Duval; *Student-pianist*, Norma Nevens.

**SASKATCHEWAN**—Universal. Directed by Raoul Walsh; *Sergeant O'Rourke*, Alan Ladd; *Grace Markey*, Shelley Winters; *Batoche*, J. Carrol Naish; *Marshal Smith*, Hugh O'Brian; *Inspector Benton*, Robert Douglas; *Lawson*, George Lewis; *Abbott*, Richard Long; *Cajon*, Jay Silverheels; *Dark Cloud*, Antonio Moreno; *Keller*, Frank Chase; *Banks*, Lowell Gilmore; *Spotted Eagle*, Anthony Caruso; *Cook*, John Cason; *Merrill*, Henry Wills.

**TENNESSEE CHAMP**—M-G-M. Directed by Fred M. Wilcox; *Sarah Wurble*, Shelley Winters; *Willy Wurble*, Keenan Wynn; *Daniel Norson*, Dewey Martin; *Happy Jackfield*, Earl Holliman; *Luke MacWade*, Dave O'Brien; *Sixty Jubel*, Charles Buchinsky; *Blossom*, Yvette Dugay; *J. B. Beckett*, Frank Richards; *Andrews*, Jack Kruschen.

**TOP BANANA**—U.A. Directed by Alfred E. Green; *Jerry Biffle*, Phil Silvers; *Betty Dillon*, Rose Marie; *Cliff Lane*, Danny Scholl; *Sally Peters*, Judy Lynn; *Vic Davis*, Jack Albertson; *Tommy Phelps*, Johnny Coy; *Pinky*, Joey Faye; *Moe*, Herbie Faye; *Walter*, Walter Dare Wahl; *Mr. Parker*, Bradford Hatton; *Danny*, Dick Dana; *A little man*, Johnny Trama; *Featured dancer*, Gloria Smith; *Featured dancer*, George Marci.

**YANKEE PASHA**—Universal. Directed by Joseph Pevney; *Jason*, Jeff Chandler; *Roxana*, Rhonda Fleming; *Lilith*, Mamie Van Doren; *Omar-Id-Din*, Bart Roberts; *Sultan*, Lee J. Cobb; *Hassan Serdar*, Hal March; *Baidu Sa'id*, Phil Van Zandt; *Zimil*, Benny Rubin; *Derby*, Tudor Owen; *Bailey*, Harry Lauter; *Reil*, Forbes Murray; *O'Brien*, Arthur Space; *Lt. Miller*, John Day; *Harem Girls*, The Miss Universe Beauties.



# Did he have a right to suspect her?

**Dunbar** was in a troubled state of mind. The honeymoon was scarcely over, but, lately, his wife was acting strangely indifferent. She responded reluctantly to his affectionate advances and seemed repelled by his kisses. Was she tiring of him? Was there another man? He suspected everything . . . everything that is, but the truth.

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# LISTERINE STOPS BAD BREATH

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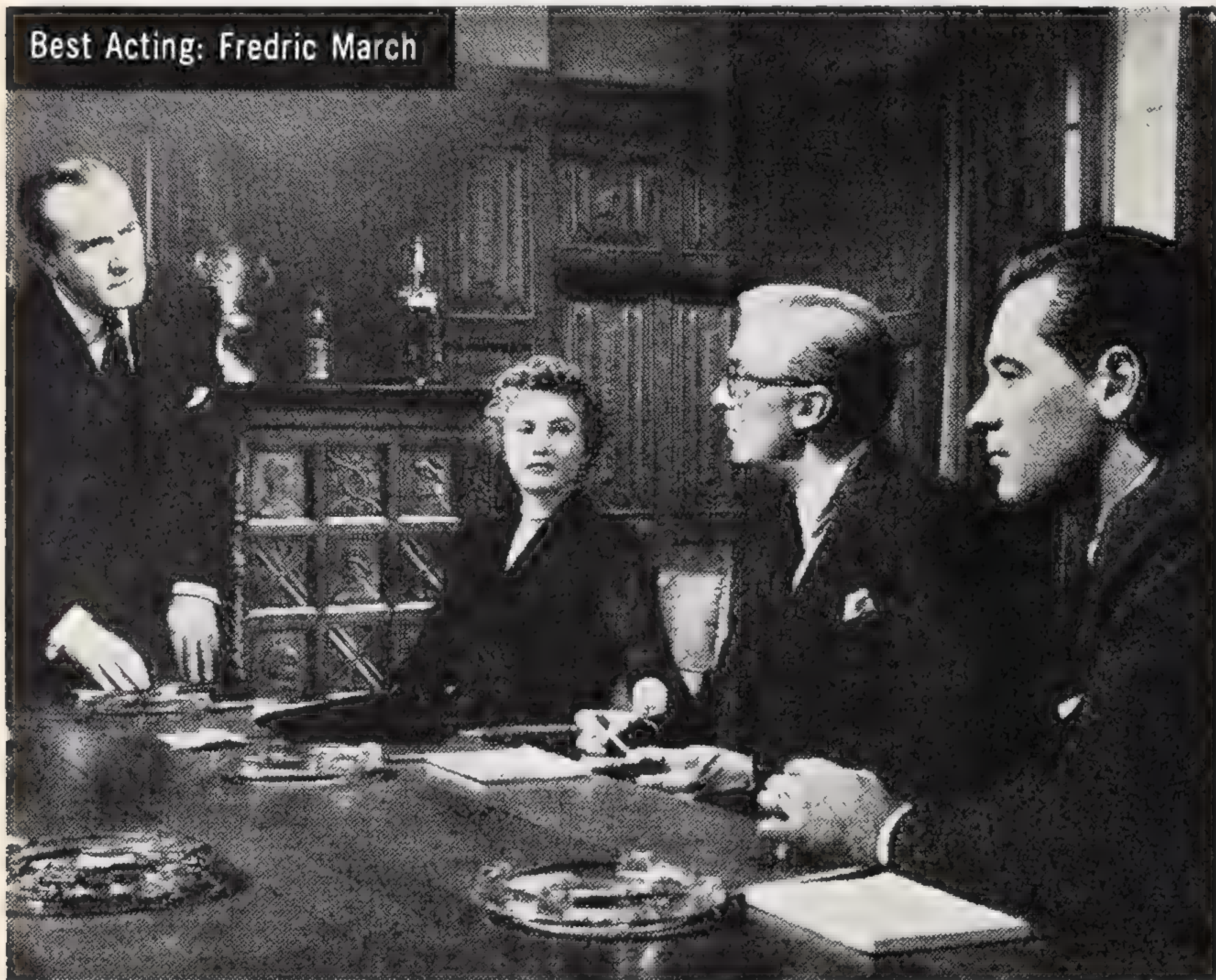
LISTERINE . . . the most widely used antiseptic in the world



# LET'S GO TO

★★★★ EXCELLENT    ★★★ VERY GOOD    ★★ GOOD    ★ FAIR

Best Acting: Fredric March



For complete casts of new pictures see page 80

## Executive Suite

M-G-M

★★★★ A star-bright cast invades the upper echelons of big business, to discover personal drama of unexpected intensity. The dynamic president of a furniture company dies as the film opens. From there on, it's as if a chief had fallen, and the strongest tribesmen (the vice presidents, that is) were battling for leadership. We root for idealistic William Holden to win. We root even harder for ruthless Fredric March to lose. March gives a masterly portrayal of everybody's least favorite boss, while Paul Douglas and Louis Calhern also create sharp characters. Among the women who help or hinder in the maneuverings for power are: June Allyson, as Holden's wife; Barbara Stanwyck, as a neurotic heiress; Shelley Winters, as Douglas' secret sweetheart.

ADULT

*Barbara's word rules the fate of March, Pidgeon, Holden.*

## Indiscretion of an American Wife

COLUMBIA

★★★ An unusual drama filmed in Rome finds Jennifer Jones and Montgomery Clift at the heartbreaking end of a love affair. She is a Philadelphia housewife visiting Rome, where she has fallen in love with Clift, a half-American Italian. Now conscience is pulling her toward her husband and daughter, but she can't bring herself to leave when she first intends. She misses one train, and most of the story takes place in the hour and a half that follows, until the next train. Clift's struggles to win her back and Jennifer's struggles with herself are pictured against the bustling background of Rome's Terminal Station. The lovers' emotional plight comes across strongly, but we never really get to know them as people, and this lessens the impact.

ADULT

*To the law, the love of Jennifer and Monty seems sordid.*

## Beachhead

U.A., TECHNICOLOR

★★★ Tony Curtis scores in a gripping action story of World War II. He's one of a group of marines sent on a dangerous mission across a Jap-infested island. They're to find a French planter who has radioed information on enemy mine fields to the marine command about to stage a full-scale invasion. But first the marines must make sure that the message and its sender can be relied on. Mary Murphy, as the Frenchman's daughter, provides love interest in strange circumstances, while Frank Lovejoy, as Tony's sergeant, must face the mental hazards of command—a familiar theme in many war movies. The accent's on action, however, and as the leading characters slip through one terrifying situation after another, the film suggests a Western—Japs subbing for Indians.

FAMILY

*Frank and Tony find allies in Mary and dad Eduard Franz.*



# THE MOVIES

with Janet Graves

For brief reviews of current pictures see page 124

## Knock on Wood

PARAMOUNT, TECHNICOLOR

✓✓✓ Mix the versatile antics of Danny Kaye with a wildly addled spy plot, and you have a bouncing comedy with clever music. Danny's a marriage-shy ventriloquist, whose subconscious thoughts suddenly begin issuing from his dummy's mouth. He drops a London engagement to head for Paris and a psychoanalyst—piquant Mai Zetterling, also wary of romance. Danny begins analyzing his analyst, but spies interrupt true love. Stolen plans for a deadly secret weapon are hidden in the heads of Danny's twin dummies, and corpses litter his path as two gangs fight for the papers. Called a homicidal maniac, poor Danny finds himself on the lam in London (the real thing, in mellow color). High point in hilarity comes when he blunders on-stage into a ballet.

FAMILY

*The convivial Irishman is just one of Danny's disguises.*



## Rhapsody

M-G-M, TECHNICOLOR

✓✓✓ A wealth of classical music and a sumptuous variety of real European backgrounds make an appropriate setting for Elizabeth Taylor's beauty. Though she's progressing as an actress, she must rely chiefly on her appearance to draw sympathy in the role of a self-centered rich girl. She is passionately in love with a gifted young violinist (Vittorio Gassman, more attractive than before). Having little musical talent of her own, she's shut out of the greater part of his life, and she deeply resents his devotion to his career. When she forces him to a choice, he chooses his work. Alone and in despair, she's befriended by a pianist, an ex-G.I. (John Ericson). She marries him—and nearly ruins his life. It's absorbing romance, given weight by fine music.

ADULT

*A girl like Liz could be a man-eater, Vittorio realizes.*



## Saskatchewan

U-I, TECHNICOLOR

✓✓✓ Based on a tense incident in American-Canadian history, this satisfying Western gives Alan Ladd a role that fits him neatly. He's a sergeant in the Mounties, a white orphan who was raised by a beloved Indian foster-father. So he can understand both sides when warfare threatens. The Sioux, exhilarated by Custer's defeat, have crossed the border into Canada, where they hope to induce the peaceful Crees to join them on the war path. Alan's handicapped by an inexperienced superior officer (Robert Douglas), whose tactics alienate the proud Crees. Among the whites exposed to danger is Shelley Winters, as a girl fleeing a murder charge. Though the plot's a conventional one, the splendor of the Canadian Rockies makes the movie a pleasure to watch.

FAMILY

*Shelley and Alan share a moment that may be their last.*



More reviews on next page



# LET'S GO TO THE MOVIES



For brief reviews of current pictures see page 124  
For complete casts of new pictures see page 8

## *Hell and High Water* 20TH; CINEMASCOPE, TECHNICOLOR

✓✓✓ In a riproaring thriller that verges on science-fiction, Richard Widmark has a familiar role: the hero who's heroic for his own profit only—at first. He's skipper of a submarine fitted out secretly by an international group of freedom-loving private citizens. His job: Take the sub to an Arctic island where, it's suspected, atom bombs are being manufactured by an unnamed power. (Guess who?) Intent on avoiding violence, the research expedition finds its task anything but peaceful after its presence is discovered by a Red sub and by the island's occupying force. Inside our sub, the crew is disturbed by the beauty of a female scientist (striking Bella Darvi). But Dick handles that situation—by taking a personal interest in the lady. **FAMILY**

*Dangers both face bring Dick and Bella Darvi together.*

## *Tennessee Champ* M-G-M, ANSCO COLOR

✓✓✓ After too long an absence, Dewey Martin reappears in a cheerful, off-beat little tale of the prize ring. He's an earnest young hillbilly who's built into a potential champion by a shrewd manager (Keenan Wynn). A minister's son, Dewey wants to emulate his father. He's fighting only to get money for a church, and he believes that he wins only because "The Lord is in my corner." To the unscrupulous Keenan, the boy's faith is just a fine publicity gimmick. But events take an unexpected turn, with an assist from Shelley Winters, who's effective as the manager's cynically loyal wife. There's an element of suspense, since Dewey is a fugitive, thinking that he's accidentally killed a man. However, the emphasis throughout is on gentle humor. **FAMILY**

*Earl Holliman, Keenan Wynn counsel Dewey between rounds.*

## *Beat the Devil* U.A.

✓✓✓ Want to meet the wackiest characters you ever met, going through the wackiest adventures you ever saw? Well, that's what Humphrey Bogart's gotten into in this rowdy satire on melodramas of intrigue. In Italy (where the film was shot), Bogey hires out to a gang of impossibly sinister conspirators, headed by Robert Morley. They want to latch on to uranium mines in Africa. But complications develop on the lunatic voyage across the Mediterranean. Though Bogey's wed to Gina Lollobrigida, he doesn't mind when Jennifer Jones (gone blonde) makes a play for him. Jennifer's the wife of a stuffy, apparently stupid Englishman (Edward Underdown). As the story whizzes from one absurdity to another, Bogey wanders through it in sardonic amusement. **FAMILY**

*Being arrested doesn't faze Gina Lollobrigida and Bogey.*



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ALPERSON  
presents  
LEONARD  
SILLMAN'S

YOU'VE GOT A FRONT ROW SEAT AT THAT  
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WITH ITS STARS, SONGS, DANCES, FUN... ITS  
THEATRE EXCITEMENT INTACT! AT POPULAR PRICES...  
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WIDE SCREEN  
CINEMASCOPE

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FACES

in the wonder of  
STEREOPHONIC SOUND

in glorious COLOR

Hear **EARTHA KITT** sing  
C'EST SI BON, SANTA BABY,  
USKADARA,  
MONOTONOUS, BAL PETIT BAL,  
LOVE IS A SIMPLE THING!

Starring

**Ronny GRAHAM** • **Eartha KITT**  
**Robert CLARY** • **Alice GHOSTLEY**

Directed by **HARRY HORNER** • Co-producer **BERMAN SWARTTZ**

also starring

**JUNE CARROLL** • **VIRGINIA DE LUCE** • **PAUL LYNDE**  
**BILL MULLIKIN** • **ROSEMARY O'REILLY**  
**ALLEN CONROY** • **JIMMY RUSSELL**



"Doctors' tests reveal this new chlorophyll derivative

# CHECKS WOMEN'S *Special* ODOR PROBLEM!"



reports  
Registered Nurse  
MARY L. RHOAD

As Nurse Rhoad explains: "Even women scrupulous in hygiene habits suffer from this embarrassing problem. It has defied elimination until now."

**Scientific proof that taking  
"ENNDS" Darotol\* Tablets  
suppresses odors of "difficult days"  
within the body itself!**

"Recently," Nurse Rhoad explains, "a leading medical journal reported tests in which use of a certain chlorophyll derivative exceeded all expectations in suppressing odors associated with menstruation. In my experience, "ENNDS" Darotol\* Chlorophyll Tablets act to prevent such odors as no past method ever did. And they're safe!"

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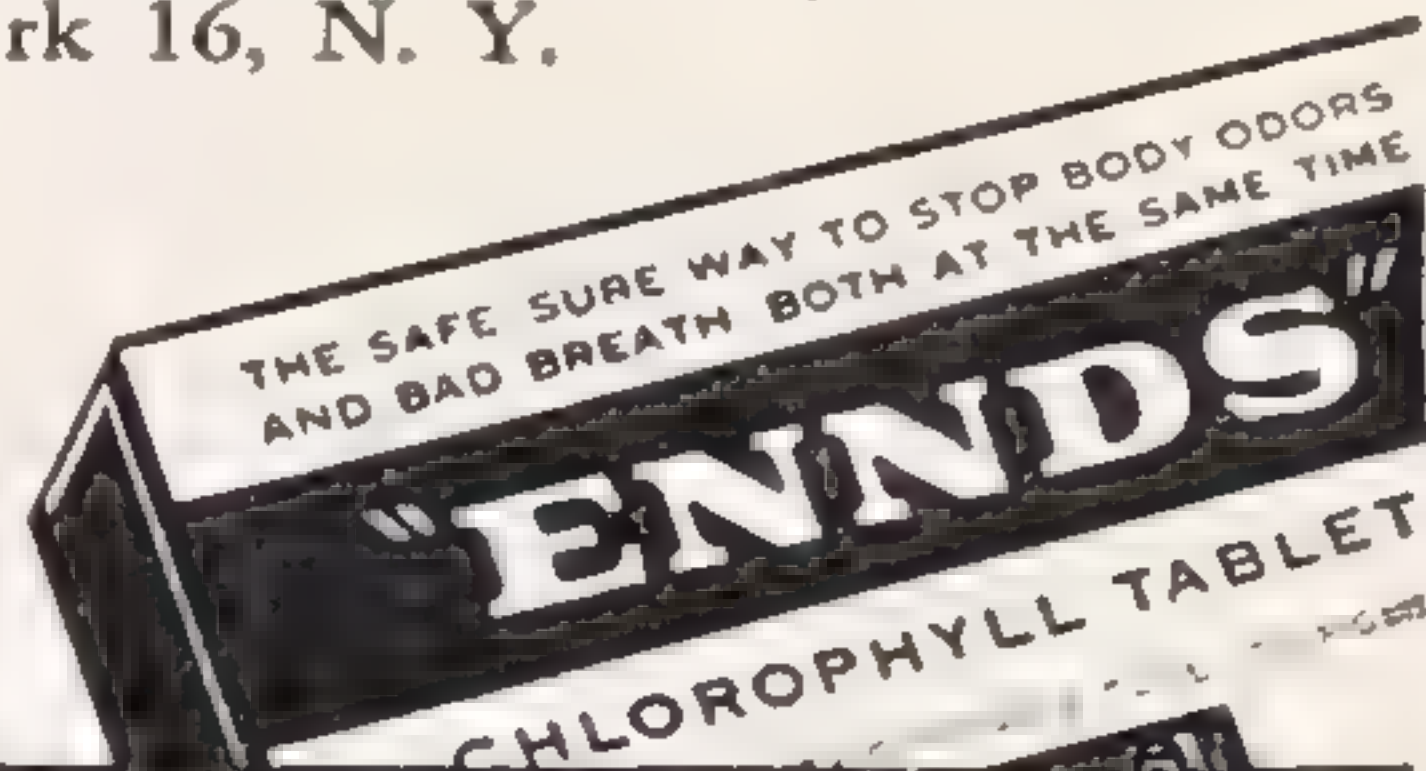
You see, "ENNDS" actually reduce the formation in the body of certain odor-producing substances...substances particularly offensive at the time of menstruation. Thus act to keep you free of these odors at this time.

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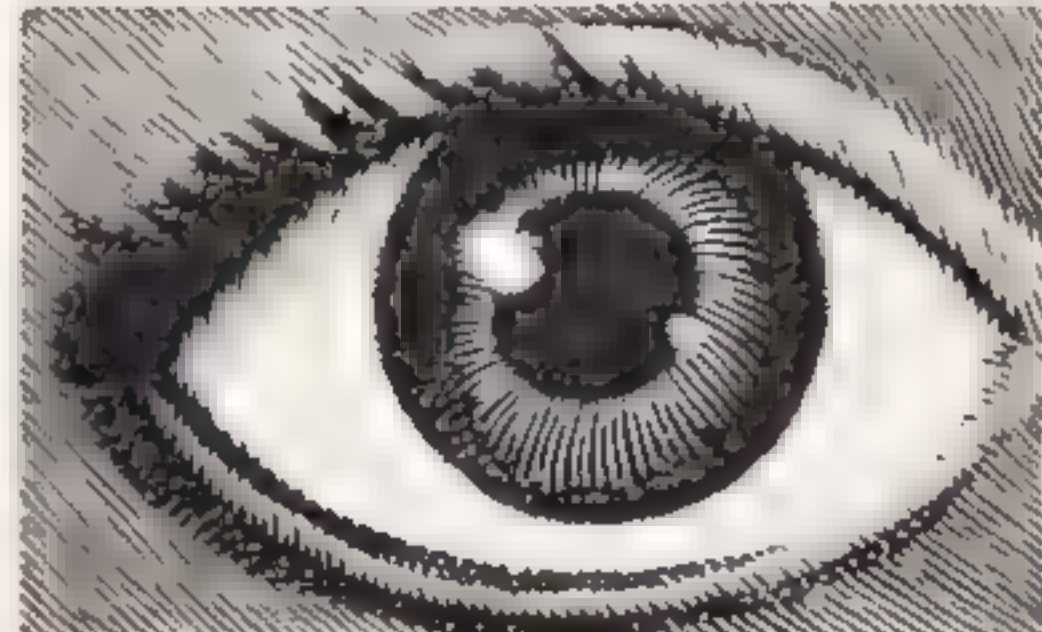
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Eyes so tired you want to close them for relief?...

Clear, expressive eyes are fascinating. 2 drops of soothing EYE-GENE in each eye floats away that tired, strained, irritated look and feeling in seconds—dramatically lights up your whole expression! Safe EYE-GENE is like a tonic for your eyes. Use it every day. 35c, 60c, \$1 in handy eye-dropper bottles at Druggists.



2 drops make this striking difference in SECONDS!



## LET'S GO TO THE MOVIES

### *The Holly and the Ivy*

LONDON  
FILMS

✓✓✓ A whole gallery of magnificent performances makes this British movie a fascinating study in human nature. It's framed in a Christmas family reunion, focussing on Ralph Richardson, a country minister, gentle and apparently absent-minded. His grown children shield him from the facts of their lives, to their own hurt. Celia Johnson, the stay-at-home daughter, wants to marry, but believes her father needs her. Lovely Margaret Leighton drinks to forget a hidden tragedy. Denholm Elliott, the son, has plunged into Army life with no sense of responsibility. Maybe there's too much talk in the drama, but it's good talk; and the solution, perhaps too neat, is satisfying.

ADULT

### *Drive a Crooked Road*

COLUMBIA

✓✓✓ An excellent dramatic performance by Mickey Rooney highlights a taut, well-scripted, well-directed crime film. He's a lonely little mechanic whose hobby is driving racing cars. Shy of girls because he's so short, Mick's an easy mark for the advances of Dianne Foster (looking remarkably like Rita Hayworth). Dianne's job is to lure him into driving the get-away car for a bank robbery planned by her lover (Kevin McCarthy) and his partner (attractive Jack Kelly). But schemes go suspensefully awry.

FAMILY

### *Elephant Walk*

PARAMOUNT,  
TECHNICOLOR

✓✓✓ Against the brilliant-colored, strange scenery of Ceylon, Elizabeth Taylor moves through a story of equally high dramatic color. A shy English girl, Liz impulsively marries a dashing young tea planter

(Peter Finch) and goes with him to his mansion on the island off the coast of India. Like the house called Manderley in "Rebecca," it's haunted by the memory of a dead owner—in this case, Finch's arrogant father. Bored and neglected by Papa's boy, Liz turns for affection to the plantation's American foreman (Dana Andrews). But a cholera epidemic and an elephant stampede bring her life to a turning point and the film to a super-charged climax.

FAMILY

### *New Faces*

20TH; CINEMASCOPE, COLOR

✓✓✓ Duplicating the width of the stage, CinemaScope brings you a nearly exact copy of a popular Broadway revue. With charming dances, bright satirical skits, several good songs and only the shadow of a backstage plot, this unusual musical showcases a variety of young talent. Eartha Kitt, rather unkindly photographed but compelling to watch, brilliantly sells her best-known jukebox hits. There's engaging, sophisticated clowning by Ronny Graham, Alice Ghostley, tall Virginia De Luce and pint-sized Robert Clary (seen in a wild take-off on Johnnie Ray).

FAMILY

### *Top Banana*

U.A., COLOR

✓✓ In another photographed stage musical, Phil Silvers is the whole show. This first-rate, wonderfully assured comedian plays a rambunctious TV star, a graduate of burlesque, and his memory of the old days provides the film's funniest scene. The slender story centers on Phil's efforts to engineer a publicity marriage for his program's singer (Danny Scholl). Though the movie's technique is stiff, knockabout comedy saves it.

FAMILY



"Yankee Pasha" Jeff Chandler, true to his sweetheart, repels the enthusiastic advances of Mamie Van Doren. U-I's "Miss Universe" beauties are also featured, posing as harem girls.



**Yankee Pasha**

U-I, TECHNICOLOR

✓✓ Jeff Chandler (as always, soothing to the eyes in full color) has a lively adventure role in this florid action yarn. He's a rugged frontiersman of 1800, who falls in love with a beautiful Salem girl (Rhonda Fleming). When she's captured by Barbary pirates during a voyage to France, Jeff goes to North Africa to find and rescue her. Ingratiating himself with the sultan, he gets dangerously involved in court intrigue. Comedy touches are contributed by Mamie Van Doren, as a talkative, affectionate, blonde slave who's presented to the embarrassed Jeff. **FAMILY**

**Phantom of the Rue Morgue**WARNERS;  
3 D, TECHNICOLOR

✓✓ This suitably chilly follow-up to "House of Wax" investigates a series of atrocious killings in turn-of-the-century Paris. Detective Claude Dauphin sees Steve Forrest, a young psychologist, as chief suspect, so Steve does some sleuthing on his own. Also involved are Patricia Medina, as Steve's sweetheart, and Karl Malden, as an eccentric scientist. Like the 3-D film below, this may also be shown in 2-D; check your theatre. **FAMILY**

**Creature from the Black Lagoon**

U-I; 3-D

✓✓ Richard Carlson seems to be making a specialty of science-fiction thrillers. Now he heads far up the Amazon, with an expedition including fiancée Julia Adams, to find the fossil of a prehistoric monster. Instead, he finds the living creature itself, a weird fish-man that doesn't appreciate being disturbed in its remote habitat. Short on science, the picture's long enough on excitement, strongly recalling the hit "Beast from 20,000 Fathoms." **FAMILY**

**Jivaro**

PARAMOUNT, TECHNICOLOR

✓✓ On another excursion into South American wilderness, Rhonda Fleming and Fernando Lamas make a handsome romantic team. Seeking her fiancé, who has become a drunken derelict, Rhonda's befriended by Lamas, who runs a river launch. Their amatory sparrings are pretty slow, but the film speeds up when they invade the headhunters' country to find her missing fiancé—and fabulous Inca treasure, hidden for centuries. **FAMILY**

**Alaska Seas**

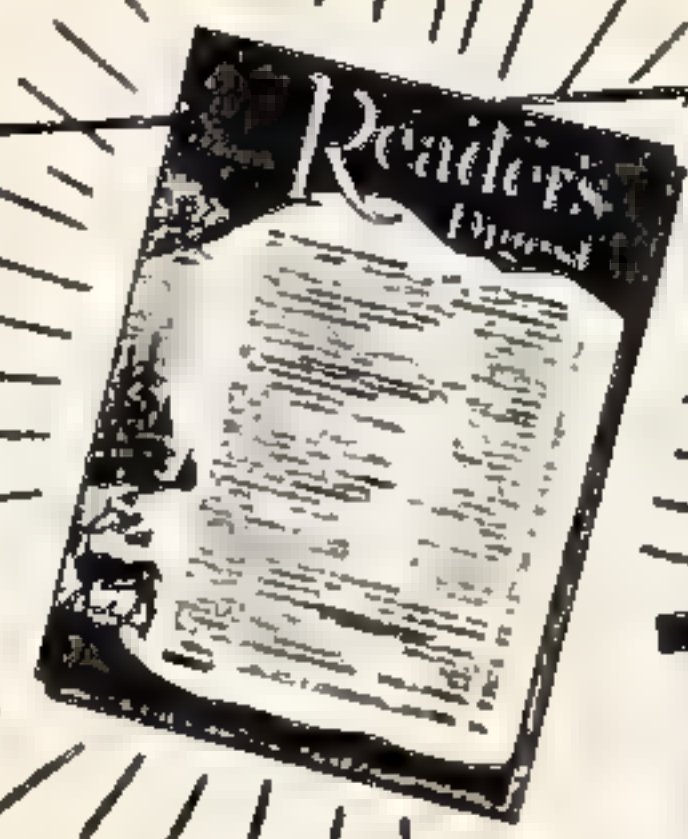
PARAMOUNT

✓✓ Vigorous fight scenes overshadow character portrayal in a melodrama with an unusual setting. Robert Ryan, always a handy fellow with his fists, plays a laughing rogue who holds the unreasoning devotion of honest fisherman Brian Keith and of Jan Sterling, the girl both men love. During the brawl between a fishermen's cooperative and a gang of thieves who loot the traps, Ryan changes sides unpredictably. This raises the tension but makes it tough for the actor. **FAMILY**

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- 1. Reader's Digest** says—The most effective anti-enzyme toothpaste ingredient tested was developed in the Colgate laboratories.  
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- 4. Reader's Digest** says—In full-year clinical tests, supervised by leading dental authorities—4 out of 5 of the people who used New Colgate's with Gardol developed no new cavities at all!  
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*For* LIFETIME PROTECTION AGAINST TOOTH-DECAY ENZYMES





*When Ava Gardner appeared in medieval gown, Rebel rebelled*

*Sidney's favorite singer is Clooney—she embraces words!*

*Guy Madison's a guy who looks as if he enjoys making Westerns*



## That's Hollywood For You

I'M BETTING Marilyn Monroe will be even more popular as Mrs. DiMaggio. Males will like her as always, and now more females will because she's safely hitched. Tony Curtis has a chance to be a movie star with the old-time glamour. Can't understand why the soon-to-be-married Mitzi Gaynor and Jack Bean are looking for a two-bedroom apartment. I've often wondered about the off-screen appeal of Hildegard Neff. A smart producer should team Robert Wagner and Debbie Reynolds. They look as if they belong together, even though they're not romantic any longer. Rosemary Clooney is a favorite singer with me because she embraces words. One thing you can't say about Zsa Zsa Gabor is that she's bashful . . . I never realized it, but Zsa Zsa's trade-mark is her earrings. She says so, adding: "I never take them off—swimming, sleeping, anything!" Jeff Chandler's grey hair makes him appear youthful. Sign in the

wardrobe department at Warners': "Wearing Falsies Improves Nothing." When Marie Wilson's husband told her the bank had just called, and he said, "Dear, you're overdrawn," Marie replied, "Oh darling, you mean you're underdeposited."

Ethel Merman munches on raw hamburger meat the way you do on candy. I can't think of a film dealing with the Civil War that has been unfavorable to the South. Piper Laurie no longer buys sweaters a size too large for her. I admit that Audrey Hepburn is sweet, charming, talent and everything else mentioned, but I'd rather watch Katharine. Sue me! If called upon to name the most outspoken actor in Hollywood, I guess I'd say Robert Mitchum. Tom Jenk claims the honeymoon is over when a couple won't go to a drive-in theatre because they've seen the movie.

I believe Clark Gable will miss M-G-M

and I know I'll miss seeing him there. Even the other stars of the studio acted like tourists, turning to look when the King used to enter the commissary. It doesn't matter whether Lana Turner's blonde, brunette or redhead, I recognize her instantly. Attention please: Kinsey is no longer popular, but sex is. Off-screen Humphrey Bogart is a villain who goes about deliberately starting arguments. The mink coat is Hollywood's badge of importance. But let me whisper to you that most of the mink worn by starlets to premieres is loaned to them by the studio and must be returned the next day. I think Janet Leigh is for real. Kathryn Grayson admits: "I have quite a problem with men. I don't have dates with them—I marry them." Katie is trying to solve her problem. Most night-club scenes in movies are boring. But so are most night clubs, unless the entertainer is Joe E. Lewis. No matter where or how I see Marlene Dietrich, she always looks glamorous to me. I'm still waiting for a good non-fiction book about Hollywood. I used to think Jean Simmons looked like Elizabeth Taylor, but recently I've been thinking Liz Taylor looks like Jean Simmons. Put another coin in the juke box, and make one of the records of Frank Sinatra sing "Three Coins in the Fountain."

Anne Francis denies she wears the pants in her family. Yet, it's a fact that she and husband Bam Price wear the same size jeans. I'm anxious to see Judy Garland in "A Star Is Born" because I love Judy, and the movie as done by Janet Gaynor and Fredric March is on my all-time favorite list. Terry Moore doesn't appear to be relaxed even when she's resting. While Ava Gardner was being fitted for her costumes in "Knights of the Round Table," her dog barked. "Don't pay any attention to him," Ava told the wardrobe lady. "It's just that he isn't used to seeing me in so many clothes."

I didn't think Rita Hayworth and Gene Tierney had the same taste. The Aly Khan bit throws me. Alan Ladd files and indexes every fan letter he receives. After seeing "Forever Female," I say Pat Crowley is the most promising of the new batch of females. For the next batch coming in, watch Sheree North. When Susan Hayward was asked if her eyelashes are real, she replied: "Everything I have is mine." Guy Madison looks as if he enjoys a Western. Walking toward his studio dressing-room, Donald O'Connor saw a mule attached to a wagon and became alarmed it might be Francis. "You know how it is," said Donald. "One minute you hitch your wagon to a star, and the next minute you're hitched to a wagon." That's Hollywood for you.





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LIVING ROOM

**Modern Console** in blond oak. Interior drawer, adjustable shelves. Consoles also in other styles. Model C-108—\$99.95.\*



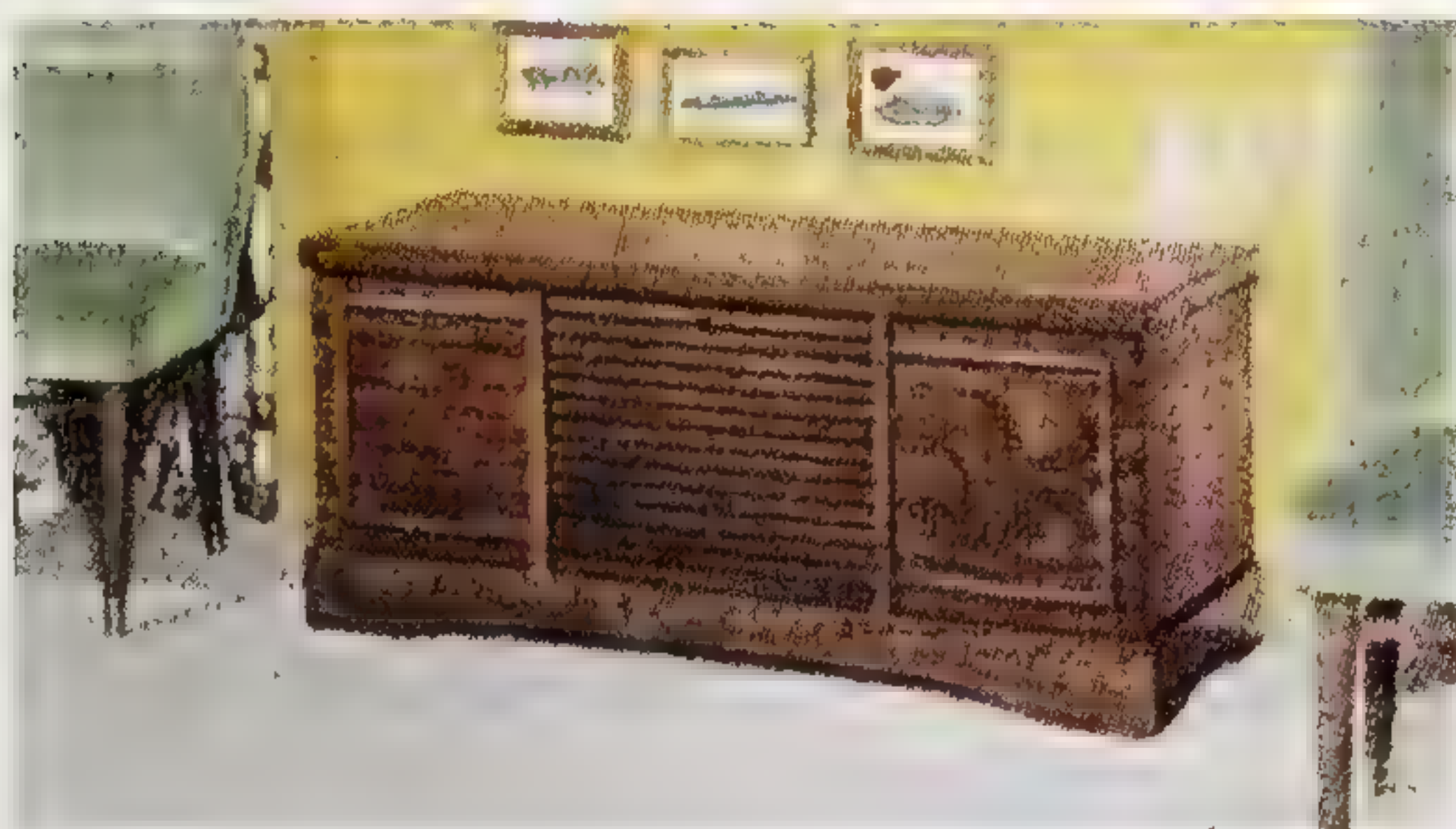
FOYER

**Handsome 18th-Century Chest** in rich mahogany with Lane's convenient self-lifting tray. Model #2601—\$59.95.\*



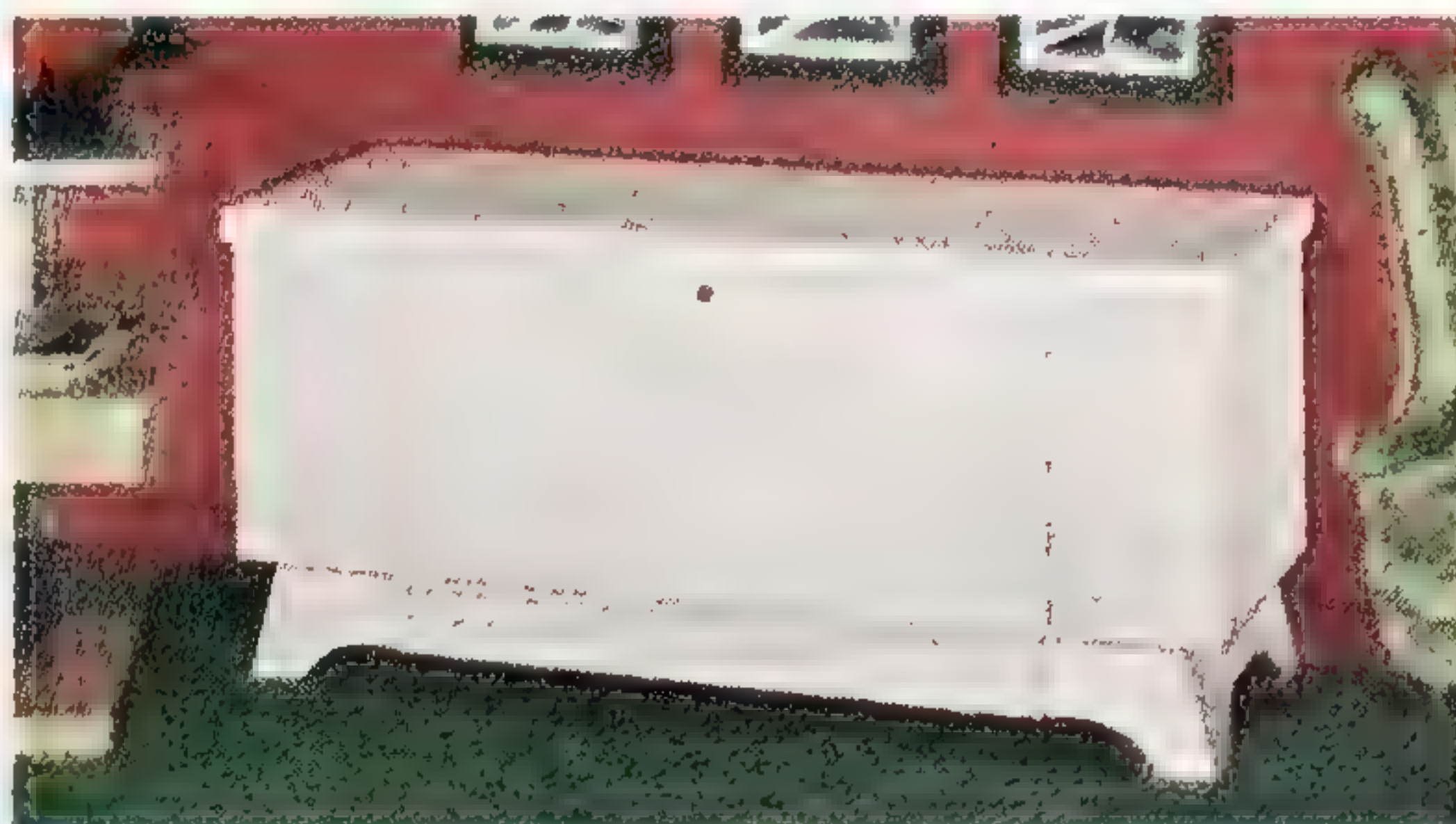
BEDROOM

**Streamlined Modern** in matched American walnut and paldao wood. Self-lifting tray. Model #3024—\$49.95.\*



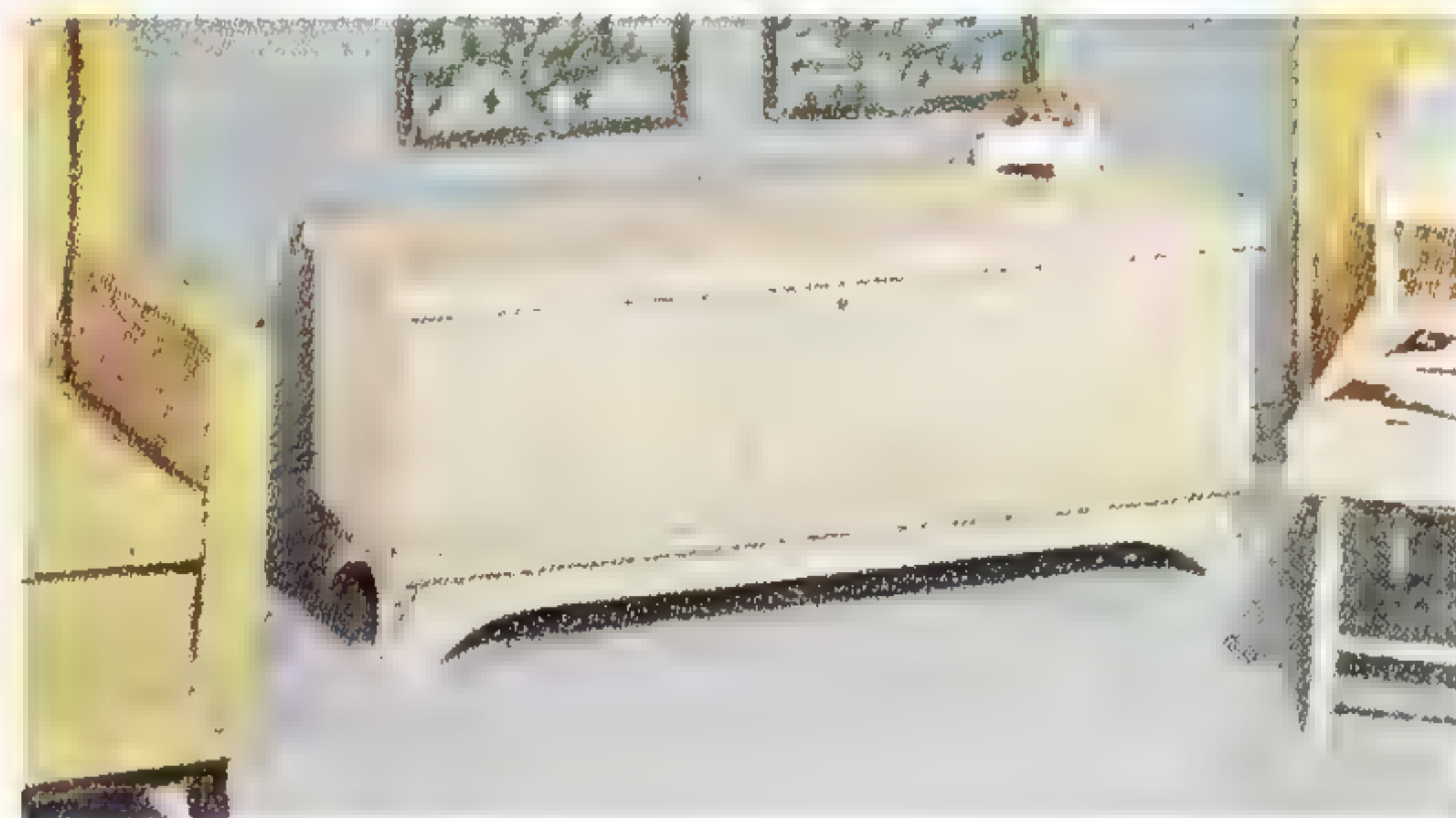
FOYER

**Stunning Modern** in American walnut. Self-lifting tray. Model #3008. Gray walnut, #3009; Seafoam mahogany, #3022. \$59.95.\*



LIVING ROOM

**Arresting Modern** in Seafoam mahogany. Drawer in base; self-lifting tray. Model #2925—\$69.95.\* Lane Table, #257.



LIVING ROOM

**Attractive Modern** in blond oak. Model #3027. Also in Seafoam mahogany, #3046; walnut, #3028. Each \$49.95.\* Lane Table, #437.





"Yes, I use Lustre-Creme Shampoo," says Jane Russell. It's the favorite of 4 out of 5 top Hollywood movie stars!

**It never dries** your hair! Lustre-Creme Shampoo is blessed with lanolin . . . foams into rich lather, even in hardest water . . . leaves hair so easy to manage.

**It beautifies!** For soft, bright, fragrantly clean hair—without special after-rinses—choose the shampoo of America's most glamorous women. Use the favorite of Hollywood movie stars—Lustre-Creme Shampoo.

*Hollywood's favorite* Lustre-Creme Shampoo

Never Dries—  
it Beautifies!



starring in "THE BIG RAINBOW"

An RKO Radio Picture. Color by Technicolor

## IMPERTINENT INTERVIEW

BY MIKE CONNOLLY

**A**ren't you about due to lower your neckline?" I asked Debbie Reynolds. "Haven't you reached the stage in a young star's career where she makes the big decision, kicks over the traces and goes on an all-out glamour kick, complete with deeply cleft evening gowns and all the other sex-pot trappings, like Jane Powell and Terry Moore?"

Sweet li'l old homespun Debbie just sat there and batted those saucer-sized eyes at me, innocent as all get-out. She had been sitting in the M-G-M commissary, this particular lunchtime, trying to decide which of three photos of herself to send to the 2,400 West Point cadets who had voted her their "Dream Girl of 1954." She hadn't been able to decide which of the three to send. Worse yet, how could she autograph the chosen photo and make herself sound happy over being so honored without sounding egotistical too? And here was old Nosey Connolly disturbing her train of thought with a stupid question! After all, why should Hollywood's All-American Girl-Scout type, Debbie Reynolds go off on a sexy kick that would peg her as something entirely different from what those 2,400 cadets had pegged her? And isn't there an old Hollywood adage that you can't be both glamorous and homespun?





Choosing the right picture for West Point cadets put Debbie Reynolds, their "Dream Girl of 1954," on the glamour spot! Above, Debbie and the Champions.

Debbie sighed, very seriously, and said. "Nope, I won't be lowering my neckline. At least, I don't *think* I'll be pulling a Powell or Moore. Oh sure, I agree we have to be glamorous to some extent because people expect movie stars to be glamorous. But I also think there's a place for those of us who don't glitter and gleam. I believe that some people are born with more glamour than others."

Marilyn Monroe, we both agreed, has glamour in abundance. Said Debbie, "Some stars, you see, are known for one thing, others are known for others. I don't think the fans would like me doing that sort of thing. I have a sneaking feeling, and I say it with all humility, that if the public hadn't liked me the way I am, I wouldn't still be under contract here at M-G-M. So why should I change?"

At this point Debbie seemed to be arguing with herself.

"People say Jane Powell and Terry Moore have changed," said Debbie, "but maybe they should stop and think that one over. Maybe they—the people who say those things about Jane and Terry—are the ones who are changing! Maybe their tastes have changed and they're looking for something new. And, because of that, maybe Jane and

Terry are changing right along with public taste—sort of automatically, without sensing it.

Who knows, maybe I'll be forced to change some day too! This is a funny town, you know. People will tell you today to be natural, stay the way you are, but then tomorrow, they'll turn around and tell you to accept an offbeat role in a movie that completely changes your type.

"That's why you have to weigh everything so carefully in Hollywood. What it boils down to, actually, is finding out who your real friends are, finding out who'll tell the truth about you to your face and who won't.

"It's my studied opinion that glamour comes to anyone who just lets it happen naturally. If you work at it, it turns out phony."

Debbie, throughout our interview, had been sneaking a peek every now and then at the three photos of herself that she had shoved aside when I arrived at the table. Two of the photos were of the homespun genre, one was glamorous. Which should she choose?

You guessed it! Debbie picked the glamour shot!

Like any teenager, the Girl-Scout actress put her most grown up foot (or rather photo) forward.

# "The Young Skin" Treatment

**that works!**



**Hundreds of  
disturbed complexions  
clearer, smoother—  
often in less than 2 weeks**

Are you panicky over "pores" that look bigger and bigger . . . oiliness that gushes through make-up . . . a new crop of blackheads every day?

The *cause* of "Young Skin" problems is often this: the oil glands start over producing. At the same time, the skin's normal casting off of dead cells slows down. These dead flakes pile up, *choke* the pore openings. Then "pores" start to enlarge, blackheads appear.

The *corrective*, say skin doctors, is to clear off dead skin and excess oil. Now—Pond's brings you a treatment based on this medical theory. Hundreds of girls with problem skin say it *works!*

*"Tightens" large pores  
reduces oiliness  
leaves skin soft—  
never flaky!*



For a clearer skin—every day cover face deeply, except eyes, with cool greaseless Pond's Vanishing Cream. Its "keratolytic" action dissolves away oil and dead skin, *frees* the tiny skin glands. Leave on 1 minute, wipe off, rinse with cold water. See the results! Girls say: "It really *helped*." "Pores look much smaller." "My skin feels so *clean!*"

**AND—for ungreasy powder base—a touch of Pond's Vanishing Cream.**



# LAUGHING STOCK

Groucho Marx, lunching at the Brown Derby, was approached by a stout, over-rouged woman wearing her hair in a mass of blonde ringlets.

The woman peered at Groucho, then thrust an autograph book at him.

"Are you Harpo Marx?" she asked.

"No, ma'am," hissed Groucho, looking at the tangle of yellow curls. "Are you?"

Marilyn Monroe was working in a movie scene for Director Otto Preminger when he stopped everything and said:

"Marilyn, I don't mind you shaking your derriere and your shoulders in this scene, but do you have to shake your voice, too?"

Gladys Rubens explained a girl friend thusly:

"She descended from a long line that her mother once foolishly listened to."

Mary McCarthy, talking about a kid star, said:

"The only thing she lacks is the guidance of her father's foot."

The Hollywood influence in England:

A movie originally titled "No Bed of Her Own" has been re-tagged, "Don't Blame the Stork."

Hollywood divorce: When the wife asks for custody of the money.

Description of Virginia Mayo: The salt of the earth—and her shaker's pretty nice too.

Overheard at the Mocambo: "He's so uncouth he gave his girl a set of uncultured pearls."

Rita Hayworth's two children and Dick Haymes' three inspired this quip at their marriage:

"I wonder if they'll have their kids marked—'His and Hers.'"

A movie queen, asked if she were going to divorce her husband, snapped:

"Of course not. Why, I hardly know him!"

Hollywood wagsters are giving this explanation for the crackup of soft-spoken Jack "Dragnet" Webb's marriage to Julie London:

"She raised her voice!"

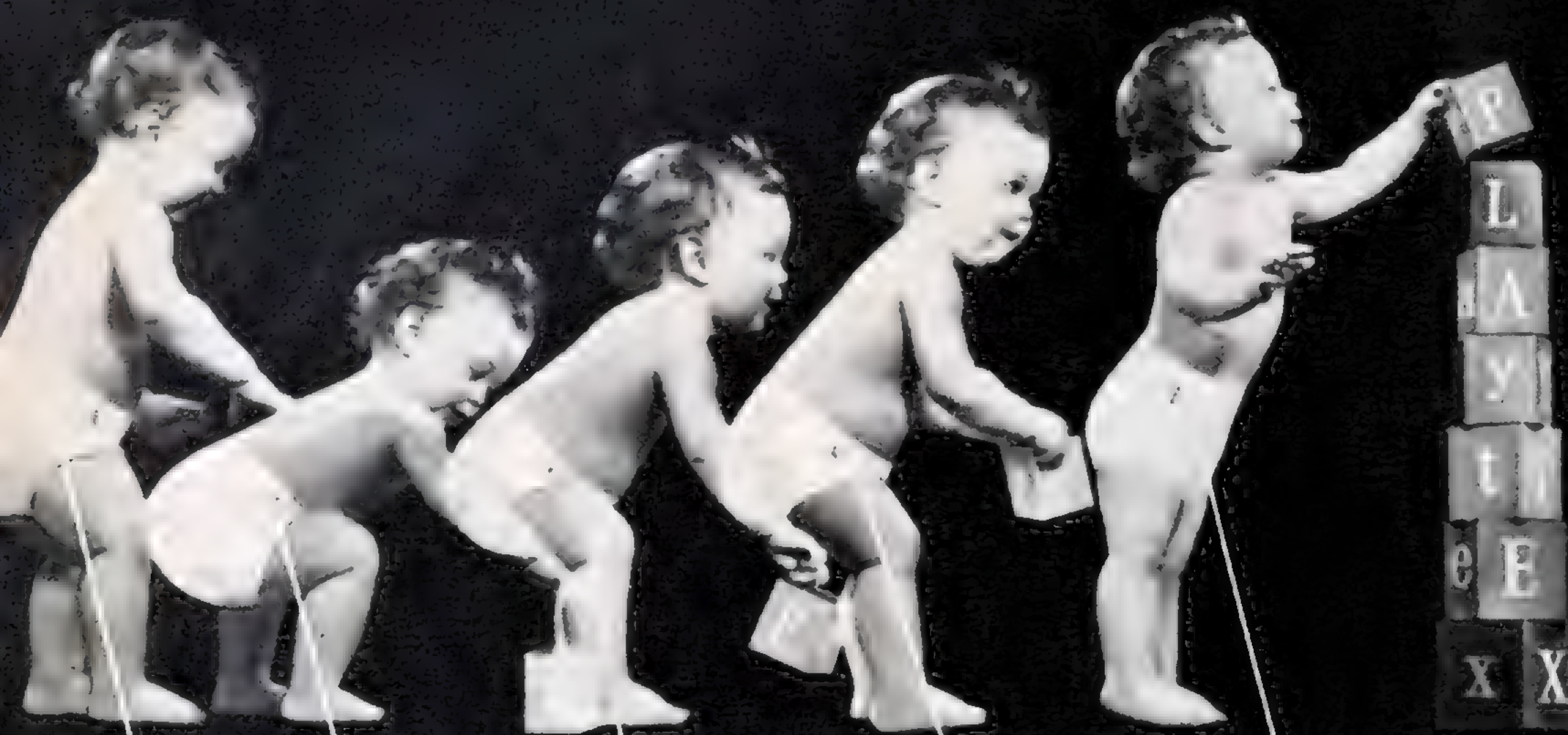
James Melton tells about the starlet who wants to marry a Texas millionaire so she can someday collect *oilimony*.

Wire from Spike Jones:

"I'm putting out a new product called kill-fill. It's a gum that destroys the effects of chlorophyll and restores your own breath."

Overheard at Ciro's: "I just don't like her and I'll find the reason for it yet."

\*See Erskine Johnson's "Hollywood Reel" on your local TV station



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4 times its size

**WATERPROOF**  
everywhere

**CAN'T CUT CIRCULATION**  
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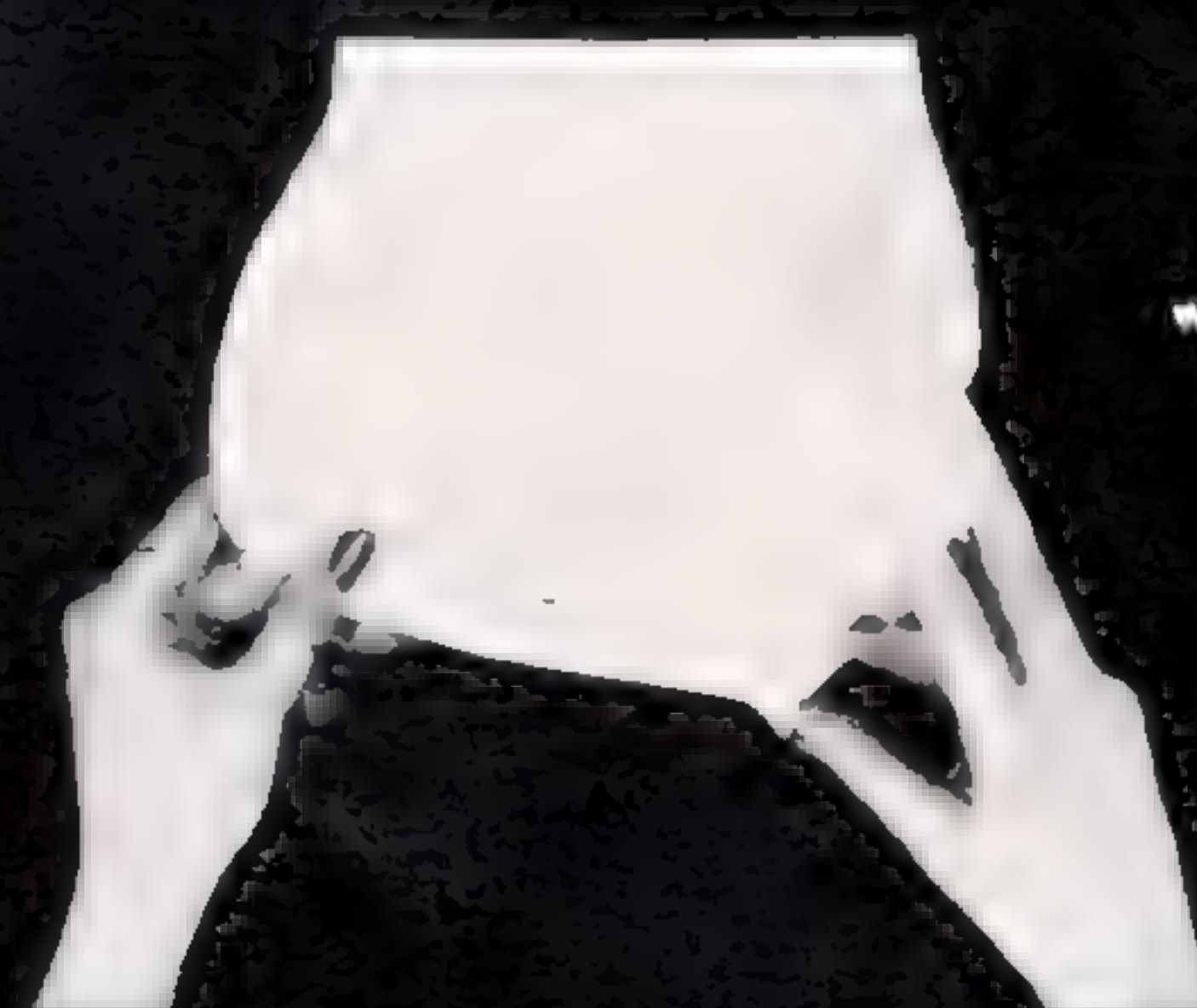
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kind to baby's skin

**CREAMY LATEX**  
—nothing smoother

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Let your own hand prove it.





*I dreamed I went to a masquerade*

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broadcloth, acetate satin, or nylon taffeta... from \$2.00.  
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*Write the answer to  
this girl's problem  
and win an exciting  
prize for yourself*

BY

JUNE ALLYSON

*June Allyson co-stars with Jimmy Stewart in U-P's "The Glenn Miller Story"*

## WHAT'S A GIRL TO DO?

Pam and I were treating ourselves to a couple of milk shakes in the drug-store one morning when I heard, "Miss Allyson, are you happy?"

"Why, yes, I'm very happy," I said a little startled by the young girl standing before me.

"I thought so. I guess I just knew you must be," she sighed. "I shouldn't be bothering you, but I thought maybe you could help me. I . . ."

"Want to be an actress?" I finished. However, she only shook her head. "Must be a man," I grinned.

"He's wonderful . . ." she brightened. "Honest he is."

"Are you trying to convince me, or yourself?" I queried.

"I don't need convincing. It's everybody else. You see, he's older—fifteen

years older," she said. "I'm nineteen. You were around twenty when you married Richard, weren't you?"

I nodded. "Why don't you tell me about him?" I suggested.

"I met him last year," she began. "He teaches at the high school in the town where I go to college. We kept running into each other in the book-stacks at the library. Almost every evening. At first, we just said hello. After a while we started talking . . . It wasn't kid talk. It was . . . well, we seemed to be interested in so many of the same things. It was awfully casual. He was kind of like a big brother.

"I don't know exactly when it happened—or what happened—but all of a sudden I found myself wishing he weren't so much like a brother. I

couldn't find words to say anything, but he seemed to sense it. I knew the night he told me that he thought maybe we'd better not see so much of each other. He said I should be going out with boys my own age.

"He tried to say it kiddingly. But he wasn't kidding. Then I heard myself saying 'I love you.' It just tumbled right out." She stopped for a minute, half-smiled and remembered.

"I couldn't tell whether he was glad or sorry.

"Michael talked about a lot of things. He said that if we did marry, in a few years I might begin thinking about all the things I'd missed in life and all the fun I might be missing. He talked about our friends and how I might come to feel at ease with his crowd but



How he could never mix with mine.  
 "I guess he gave me every argument in the books. But it seemed to me that perhaps he was arguing with himself. Finally, I just looked at him and asked, 'Do you love me?'"  
 "Finally he said, 'Yes.'"  
 "Have you talked to your family?" I asked her.  
 "Yes. Mother got sick and I had to come home this last term. Now they're trying to talk me into transferring to another school next year. They want me to date other boys and finish school."  
 "Have you dated other fellows?"  
 "I've tried. But it's no good. I just want to be with Michael."  
 "Have you thought about what it would mean to be the wife of a man in such a responsible position?"  
 "I've thought about little else," she said. "I realize I still have some growing up to do. But I've never thought maturity had a lot to do with age. June, what do you think?"  
 "That's something you'll have to decide for yourself," I said. "But listen to my advice. Sort it out. If you are mature, you'll take the good advice and forget the rest. And if there's doubt in your mind, remember that time helps. Keep writing to your Michael and when you go back to school, don't rush things. If it's love, it will last."  
 "Here's my address," I said. "I'd like to hear what you decide."  
 As Pam and I walked out of the drugstore, I was pondering her problem. Should I have said more? What might I have said? What should she do? What do you think?

#### WHAT SHOULD SHE DO?

For the two best answers to this girl's problem, PHOTOPLAY will award the winners with a Decca Album of the music from the picture, "The Sun Shines Bright." Answers must be received before May 5. Please attach this coupon to your letter and indicate whether you want LP or 78.

Mail your letters to Readers' Dept., PHOTOPLAY, P.O. Box 1282, Grand Central Station, New York 17, N. Y.

Name \_\_\_\_\_  
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See! *Beauty is catching!* And no other hairdressing adds so much *sheer beauty* to your hair! For only SUAVE contains amazing non-greasy Curtisol\* . . . relieves dryness, frizz, split ends. It's romantically *good* for your hair! Keeps it in place, lovely to behold all day long!

HELENE CURTIS  
**Suave**\*

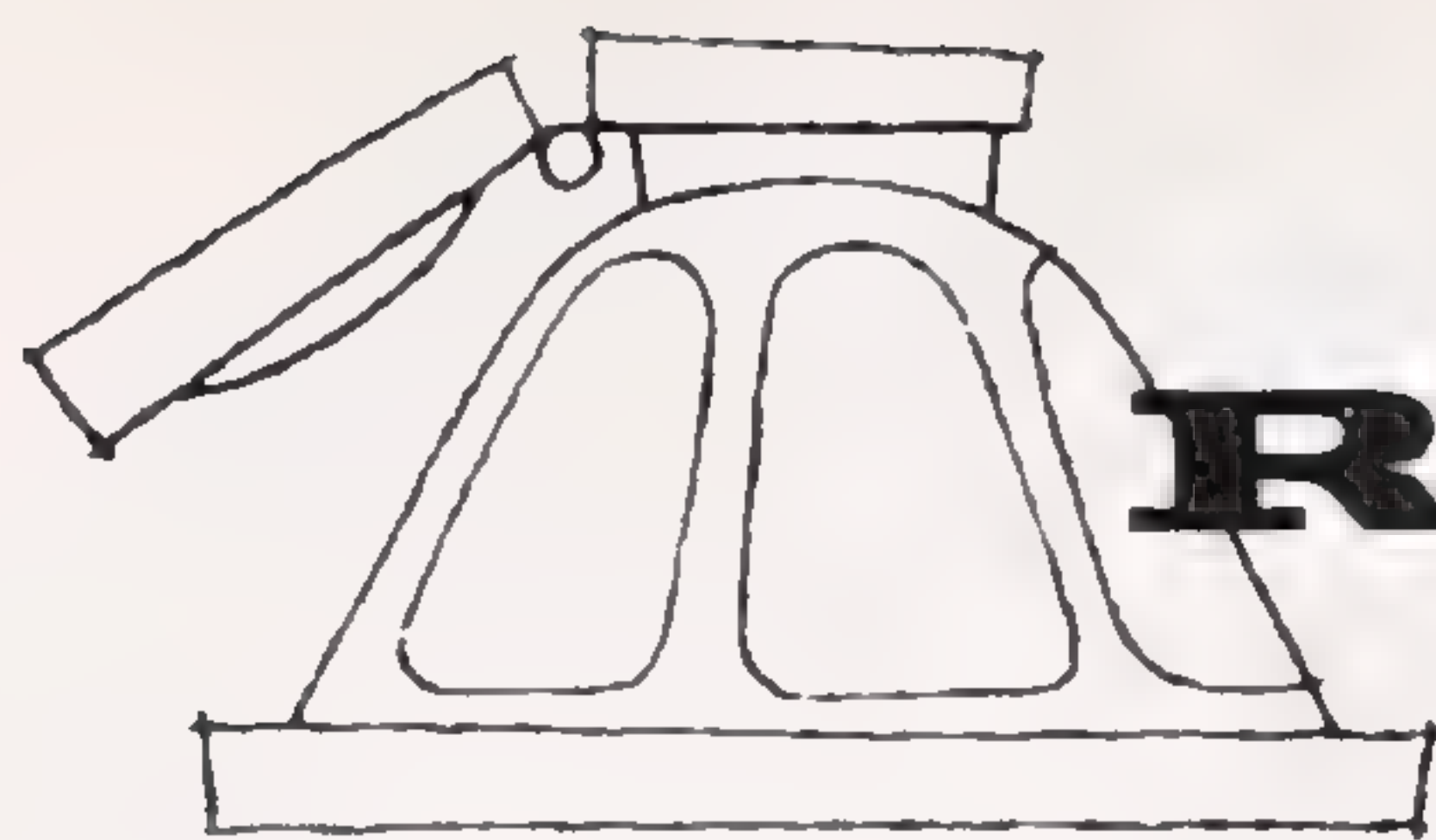
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women prefer 7 to 1

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# READERS INC...

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Much as we would like to, we cannot promise to publish, return or reply to all letters

## SOAP BOX

I see by the calendar that Mother's Day is just around the corner . . . and that's the day when everyone will be paying official tribute to their mothers. It makes me stop and wonder why so many people seem to object to mine. Especially when they don't even know the lady.

For a long time now, I've been tagged "Mama's Girl." It's been rumored that she even has to help me think. "You're out of your teens now," I'm told, "so grow up. You don't need a chaperone."

Of course I don't need a chaperone. I do, however, need a companion. I've



No chaperone for Debra, sister Meg.

never been able to lose my feeling of shyness, and sometimes I'm a very moody person. I've never been able to sit around on the set and join in the gab-fests between scenes. But everyone needs companionship. And I'm grateful that mother can be there to keep me company.

When she sees I'm in a mood, she knows how to snap me out of it. No funny remarks—just good common sense and a lot of understanding. If I'm depressed, we discuss the reason. Pretty soon she's making me see that things aren't as bad as they seem. And, bingo, I'm happy again.

Mother has been in show business all her life and there's very little she doesn't know about it. She's my personal manager and, frankly, I'd be lost without her. On a picture, for instance, the director has to watch out for the production as a whole. He can't spend all of his time concentrating on one person. Mother watches out just for me. Because of this, she can see things which a director might overlook. She knows best what I can do in my work and she knows my limitations. Sometimes a director will think I've done my best, and he's silent, though dissatisfied. Mother knows differently. And she lets me know it. The result is a much better performance.

One director was very frank with me the first day on a picture. He objected very strongly to mother's presence. He told me that he had once worked with another actress whose mother stayed with her on the set and that she simply couldn't feel at ease while Mama was standing by. "I'm

just the opposite," I assured him. "I can't work without her."

For a while, he suffered silently. By the end of the day, however, they had become great friends. And if anyone had suggested she leave the set, I believe he would have left too.

I can't imagine a happier home life than the one our family leads. We've learned to go along and make the best of everything—and to take things as they come. We've been brought up to believe that we should be able to take advice but that we shouldn't allow ourselves to be ruled with an iron hand. I've seen those iron-hand methods and they've split many families. I've seen many an estranged mother and daughter. My mother is my best friend, and I like it that way. Is that so terribly dreadful?

DEBRA PAGET

I would like to thank you very much for so kindly publishing my letter in the December issue of the PHOTOPLAY magazine.

I have received letters from all over America, Canada and also Germany, Alaska, Greenland, Panama, Mexico, France, Ireland and even England.

I have hundreds of letters and books already and it will take me a long time to reply to them all, but will you, if it is possible, inform all these wonderful people that I *will* reply to every one of them, so if it is a long time before they do receive a reply . . . please forgive me, I am doing my best.

I always knew that PHOTOPLAY was very popular, but never did I realize that it was so widely read. It is a wonderful magazine and my very best wishes for its continued success.

RITA MOORES  
New Malden, Surrey

I disagree with Audrey Hepburn when she thinks that her face is awful. I think her face reveals a vivid personality and her eyes a dazzling expressiveness . . . And that goes for Leslie Caron, too, another



Leslie Caron "looks" fine

girl who doesn't think she is as pretty as she really is. These girls are not the stereotype glamour girls, but nevertheless, I think they are good-looking individuals!!

MISS FRANCES VALIN  
Chicago, Illinois

A gang of us here in Korea were sitting around talking about things back home and how often we heard from people in the States . . . we figured we weren't hearing often enough. I decided to write to you and make an appeal for mail, which is very important to us so far away from home . . . any help will be greatly appreciated by this lonely G.I.

PVT. RAYMOND C. BRINKER, US 23885084  
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APO 264 c/o P.M.  
San Francisco, California

## QUESTION BOX:

. . . Who played opposite Alice Faye in "Tin Pan Alley?" Tyrone Power or John Payne? I say Ty and my friend says John . . .

MARJORIE SPENCER  
Pomona, California

John Payne was Alice's co-star in this one, although Ty has appeared with her in a few others.—ED.



John Payne's the lucky guy

I have just seen "Titanic" . . . Was John Jacob Astor really killed in the sinking of the *Titanic*? . . . I looked in the encyclopedia and found no record there . . .

SALLY EDWARDS  
Elgin, Oregon

Yes, he was. The events and prominent figures portrayed in this film were authentic in every detail.—ED.

My friends and I are having an argument on the subject of Clifton Webb. I think he is dead, but they say he is not. Who's right?

JOYCE TITUS  
Paris, Illinois

Clifton Webb is very much alive and we're sure you'll be seeing lots more of him in films for some time to come.—ED.

Please tell me how Esther Williams does her underwater movie stunts. I sit spellbound as seemingly no masks, goggles or such are worn.

MRS. MARGARET NICHOLS  
Biloxi, Mississippi

Years of rigid training and practice have equipped Esther with a terrific amount of



Time Magazine reports on recent medical findings about

# SKIN OF WOMEN'S HANDS DAMAGED BY SOAPS, DETERGENTS!

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Strong soaps, harsh detergents continually dry out the skin (see photos at left), may even create ugly eruptions. Household cleansers, bleaches, waxes, polishes may aggravate already sensitive skins. Lotions, creams may create fertile "soil" for germs.

Hot water, oven heat, refrigerator cold, irritating household chemicals, can complete the drying, roughening, cracking — and ruin of your skin and nails.

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Proof In Only 9 Days**

Do all your housework — dishes, laundry, cleaning, scrubbing — with Playtex "Living" Gloves. The makers of these gloves, world's largest producers of dipped latex products, give you —

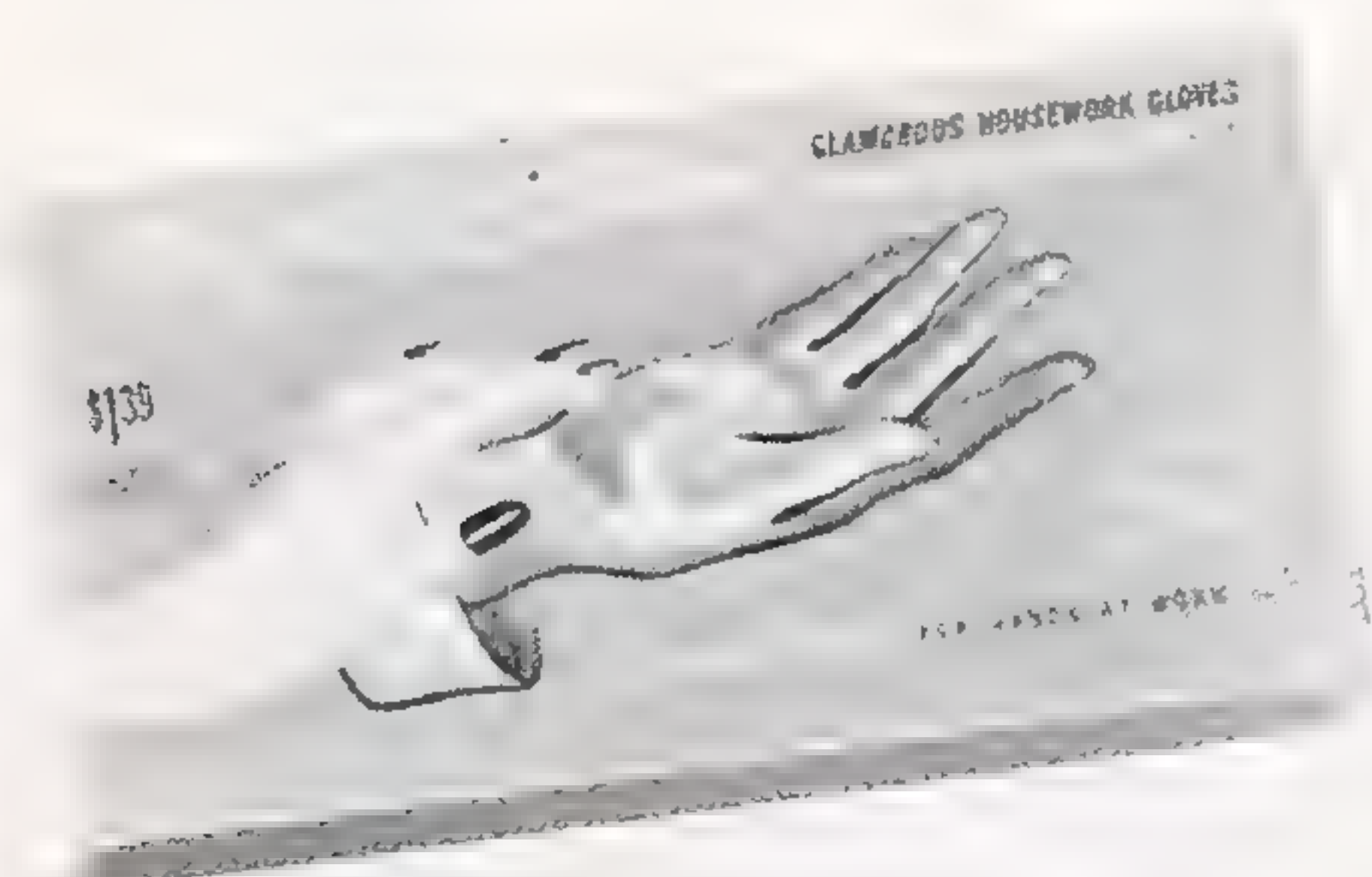
**A Daring Promise Never Made Before:**

*In only 9 days PLAYTEX Gloves can help restore the natural smoothness of your hands.*

Playtex "Living" Gloves give your skin's natural oils a chance to bring back the natural loveliness of your hands. Give your hands and manicures the protection they can never get out of any bottle or jar. **And: The very first manicure you save pays for your Gloves.**

Get them today! Have lovelier hands in only 9 days!

*The attention of the medical profession is called to the article in Time Magazine, Nov. 9th, 1953, and recent article in Sept., 1953 Archives of Dermatology etc., dealing with the effects on women's hands of soaps and detergents.*



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Just  
eggs-actly  
what your hair  
needs!



Watch this luxury lathering shampoo do something wonderful for your hair! Suddenly it's exciting to behold . . . glowing clean . . . silky . . . amazingly manageable! That's the magic touch of fresh whole egg! Conditions any hair! Try it! From 29c

## READERS INC...

Continued

endurance and skill. Don't forget, too, that she was a national swim champ.—ED.

... Who played Peter in . . . "Hans Christian Andersen?"

R. B.

New York, New York

Sixteen-year-old Joey Walsh.—ED.

My mother and I are having an argument about who was in "Red River." I say Audie Murphy and she says he wasn't . . .

SANDRA BOUCHER

Wichita, Kansas

Montgomery Clift had the romantic lead opposite Joanne Dru in this Western which also starred John Wayne.—ED.



Direct line to Calhoun

I think Rory Calhoun is just wonderful, but I don't have any idea how to get in touch with him. Could you help me on this? I know he's an independent. Should I write to him care of the studio where he last worked?

B. T.

Brooklyn, New York

Writing to independent actors, it's usually better to address them c/o Screen Actors Guild, 7046 Hollywood Blvd., Hollywood 28, California.—ED.

Could you please tell me if Mario Lanza sings in the motion picture, "The Student Prince?" . . .

VARB MILLS

New York, New York

Yes, it will be Mario's voice you'll be hearing.—ED.

In December PHOTOPLAY, it looked like Doris Day had freckles. Does she?

DIANE DRAKE

Rock, Kansas

She sure does. And Dodo's proud of each and every one of 'em.—ED.

When I saw the movie "Angel Face" I was quite fascinated by the piano solo Jean Simmons had. What was the name of the piece and the composer's name . . .

BARBARA SANTI

Pittston, Pennsylvania

The music was composed and conducted for the film by Dimitri Tiomkin. It is untitled.—ED.

Was Audie Murphy ever married to Wanda Hendrix? . . . And were they married when they co-starred in the movie "Sierra?"

JANIE HOLBROOK

St. Paul, Virginia

Yes. Audie and Wanda were married when "Sierra" was made, but divorced after the picture was released in 1950.—ED.

... saw "The Big Leaguer" and would like to know who played the part of Adam Polachuk . . . certainly would like to see more of him.

SUE HARRIS

Louisville, Kentucky

Six-foot three-inch Jeff Richards played the part of Adam, and you will be seeing more of him in "Crest of the Wave."—ED.

Could you please tell me . . . the names of the pictures that Jean Simmons has made?

JUDITH SHEFFIELD

New Britain, Connecticut

Her American films include "Androcles and the Lion," "Angel Face," "Young Bess," "Affair With a Stranger," "She Had to Say Yes," "The Actress" and "The Robe."—ED.

### CASTING:

I would like to see Jeff Richards play the role of young King Ahasuerus, in the story of Queen Esther. All the movies lately that have been based on Biblical backgrounds have been hits and I think the story of the beautiful Queen Esther would be a wonderful movie. The book, "Behold Your Queen" by Gladys Malvern is a wonderful script to follow . . . And I think the following cast would be perfect: Ahasuerus, Jeff Richards; Esther, Audrey Dalton; Hamon, Guy Rolfe; Mordecai, the man who played Ezra in "Salome"; Vashti, Anne Baxter or Jean Peters.

MONA GRANT

Easley, South Carolina

I would like to see Debbie Reynolds starring in a real movie. I think she has everything, especially compared with some of the cheap bleached-out blondes who are the latest rage (not to mention anyone personally). Star her in a big musical and I think you'll have a big hit.

"Mitzi"

Milton, Washington



Calling Nurse Freeman

In your December issue . . . a reader suggested casting the Sue Barton Nurse series with Stewart Granger as Dr. Bill Barry and Jean Simmons as Sue. I disagree. I think . . . Mona Freeman would be a hit as Sue and John Derek as Dr. Barry.

DIANA DANIK

Elizabeth, New Jersey

My favorite actress is . . . Mitzi Gaynor. Why not star her with that handsome hunk of man, Tony Martin?

SHARON NEWMAN

San Francisco, California



# Which of these Make-ups is the Most Flattering to You?

No one make-up is ideal for all complexions—which type becomes *you* most excitingly? Unless you have proved to yourself which type of make-up is best for you, you actually don't know how lovely you can look.

Campana makes all 3—Cake, Cream, and Liquid. Read on this page how they differ—decide which is best for

your complexion—and start tomorrow to wear the make-up that makes you your loveliest self.

And if you're not sure—*experiment!* Wear each of these make-ups on successive days—let your mirror, and lingering glances, tell you. It's so *inexpensive* to see "for sure"—so thrilling to find the perfect answer!

## CAKE?

Yes, *cake*—if you like a frankly glamorous make-up, flawless even in "close-ups."



If you're looking for a *dramatic* make-up, wear Solitair. No other type of make-up "covers" tiny lines and skin blemishes so completely. With Solitair, your complexion appears completely flawless. Each little imperfection is discreetly hidden. Yet—so rich in Lanolin—this *non-drying* cake never clogs pores (clinically proved) and never looks heavy or mask-like.

By daylight Solitair is "outdoors-y", with the freshness of youth . . . by night, alluring perfection—even in close-ups. If you haven't liked other cakes, you'll *still* like Solitair . . . it's different from all others.



## CREAM?

Yes, *cream*—if you crave the "natural look" or if dry skin is a special problem!



If you fear the "made-up look"—or if dry skin makes a creamy make-up especially desirable, Magic Touch is ideal for you! This tinted *cream* is quickly applied with finger-tips. You can feel its softening, lubricating quality as you put it on. Adds soft glowing color and radiant smoothness . . . covers little lines and imperfections so naturally they seem to melt away.

Used without powder, Magic Touch makes your complexion appear dewy-fresh, with a youthful sheen. Powdered lightly, it gives a lovely mat finish. Rich in Lanolin, soft on your skin, richly protective.



## LIQUID?

Yes, *liquid*—if you can use a make-up so light, you hardly know you have it on!



If what you want most is delicate coloring and the youthful soft look, you'll find your answer in Sheer Magic! Its dainty color blends your complexion to flower-fresh smoothness, actually gives it the soft look of radiant youth. Little skin faults tactfully vanish, leaving your complexion gloriously even-toned and smooth.

Your skin feels like velvet . . . *baby-soft* to the touch! Yet Sheer Magic is so light, you hardly know you have it on. Special moistening agents create this youthful effect. A completely new experience in make-up. Try it and see!



All 3 by Campana . . . *Creator of Fine Cosmetics*



# HOLLYWOOD'S

## LATEST

## LOVE

## TEAM

The freshness of youth and the heady excitement of sudden success make Robert Francis and May Wynn stand out among Hollywood's new dramatic teams. These twenty-four-year-olds are the young lovers of "The Caine Mutiny" and neither has ever before played a leading role in a movie. In fact, Bob's *Willie Keith* is his introduction to acting! The tall Californian had just completed his Army service when Columbia tapped him for its Navy epic. But May, a native New Yorker, was a show girl and a bit player. In the film's bitter action, the romantic weekend they share is an unforgettable interlude.





# NOW! 3 Great Exclusive Features in One Sensational Girdle!



**1. Only Playtex**  
gives you the fabulous fit  
and control of latex,  
without a seam, stitch,  
stay, or bone!

**2. Only Playtex**  
gives you adjustable latex  
garters that let you stand,  
sit, stoop, or stretch  
in complete freedom!



**3. Only Playtex**  
gives you a fabric lining  
like *this*—cloud-soft and  
cloud-comfortable!

*Playtex*<sup>®</sup> **FABRIC LINED  
GIRDLES**

with **4** durably reinforced adjustable garters

No other girdles like them! Smooth latex with cloud-soft fabric lining, these sensational Playtex girdles are invisible under the slimmest clothes, and they have the world's only adjustable latex garters that give custom fit with a touch!

Enjoy these great exclusives in Playtex Fabric Lined Girdles. Discover the fabulous fit, the fabulous freedom only Playtex can give you. The comfort of that fabric lining. The 4 adjustable garters so firm yet so flexible that stockings are held with just the right tension whether you stand, sit, stoop or stretch!

Playtex Fabric Lined Girdles are all one smooth figure-slimming piece. They're second-skin comfortable, wash—dry in a flash!



**Playtex** . . . known everywhere as the  
girdle in the **SLIM** tube.

Playtex Fabric Lined Garter Girdles and  
Panty Girdles with adjustable garters—at  
a low, low \$5.95. Extra-large size, \$6.95.  
Fabric Lined Panty Brief (without garters),  
\$4.95.

At department stores and specialty shops  
everywhere.

(Prices slightly higher outside U.S.A.)





*Keeping up with Mona Freeman is difficult but Craig Hill is her date at Press Awards party*



*Mitzi Gaynor and ever-loving Jack Bean. Her all-sequined sheath gown sparked all eyes!*



*He lights up like a neon sign! John Wayne and the reason—Pilar Pallette—at Awards party*

## Hollywood Party Line

BOYS AND GIRLS, squares and rounds! This past month has been the craziest! People you'd least suspect going in for frantic antics, wild quotes, dinners, preems and parties unending, it seemed.

By now, the world-shaking, but quite amusing and harmless stunt of Darryl Zanuck's flying-trapeze act during the Ciro's party for Terry Moore and dotter, Susan Zanuck, is past history on the front pages. But there were lots of other things to note and enjoy at this unique and festive affair. Spectacular is the word to use for that night when Herman Hover and his beautiful wife, Yvonne, played host to almost four hundred at their cafe, Ciro's, which natch was closed to the public for the evening. First came a sit-down, or rather squat-down, Japanese dinner for thirty—with diners, orientally costumed, consuming strictly Japanese vittles in Japanese

style. Then, around nine, came the deluge of glamour-pusses, many of 'em so well camouflaged by their make-up and costumes it took me hours to recognize them. Jean Simmons, for instance; and Susan in her black wig; and Lori Nelson (with Bob Kenaston, young son of Bille Dove!); Cleo Moore and Mitzi Gaynor. Clifton Webb's get-up was a puzzler too—a Japanese kimono and a French beret! Bob Wagner wore his "Prince Valiant" wig. Joan Weldon and Jay Robinson put on what they called a "Chinese Charleston" before the early ayem hours; Jimmy Durante sang; Terry Moore sang, "Give Me a Little Kiss, Willya, Huh?"—then planted a big smooch on boss, D. F. Zanuck. Hey, mebbe that's what sent him flying into the air on that trapeze?

Jane Powell and Mrs. Spike Jones arrived at Ciro's in a real ricksha; Melinda Markey was with Brad

Jackson who used to go with Piper Laurie.

During the floor-show part, of which I needn't tell you was unrehearsed, the crowd was entertained by a pair of real geisha girls who sang and danced. There were huge blown-up pictures of Terry and Susie in their overseas duds and helmets all over the place. They'd just returned from entertaining the lads in Korea, y'know. Others at this \$15,000 party were the Rex Harrison, Debbie Reynolds, Xavier Cugat and Abbe Lane, Hugh O'Brian, Lawrence Harvey, Craig Hill, Mari Blanchard and Linda Christian. I've left Linda for last—because *her* costume was the *last gasp*—and had people pop-eyed! She wore a sarong from bare midriff to ankles and was barefooted. From midriff to neck was absolutely nothing—in the back. From waistline to her ears in front, however, were garlands and garlands



BY EDITH G W Y N N

of fresh flower leis hanging from her neck—and actually covering her modestly enough.

Pardon my pun—but the “Red Garters” preem was the snappiest of the month—with lots of celebs on hand and red garters being tossed around, tried on, posed in—as pho-togs’ bulbs flashed in the foyer of the theatre. Paramount sent out a bunch of well-stacked chorus cuties in Gay 90’s tights and opera-length hose to pose-pretty during the festivities and toss red garters at the fans in the bleachers. The lucky catchers got into the theatre for free. The gal most talked about during the evening was brunette starlet Marla English, a real beauty who greatly resembles Elizabeth Taylor. Joanne Gilbert, Terry Moore and Zsa Zsa Gabor seemed to be staging an endurance contest as to which could linger longest in the lobby and thereby get the most pictures taken before the movie flashed on the screen. Guy Mitchell and Zsa Zsa (she in platinum gown with wrap to match) stepped out of an old-fashioned horse-drawn buggy before all this pandemonium at the theatre entrance. Terry was with Tab Hunter, Marilyn Erskine with Casey Adams, Mona Freeman and Bob Stack, Aldo Ray with Jeff Donnell, Pat Crowley with Rupert Allen. Corinne Calvet (wearing long *gray* hair, of all things, and a white gown), the Bob Cummings, the Cecil B. De Milles, Eddie Robinson, the Dan Duryeas, the Mayor of Beverly Hills.

Mitzi Gaynor furnished a special eyeful at the star-studded Screen Directors Guild Award Dinner. She was poured into a skin-tight all-sequined gown. John Wayne, who lights up like a neon sign when Pilar Palette is around, had tiny little Pilar on his arm.

When the Foreign Correspondents gave their Golden Globe Award shindig, it was a few days after Marilyn Monroe and Joe DiMaggio had taken their vows, John Wayne, telling the diners why Marilyn wasn’t there to accept her Award, said, “Miss Monroe isn’t present. But then, Scrabble is keeping everyone at home these nights!”



She stuck in her thumb,  
And pulled out **PINK PLUM**  
And cried, “What a smart girl am I!”

Smart girl, indeed! For what could be more tempting to the lips than the sun-ripe, sun-sweet color of fresh plums? And what more effective accent to the whole new range of Paris blues, off-pinks, charcoal and black? (Nice, too, to know that Cashmere Bouquet’s Pink Plum stays pink, stays on—for hours—without re-touching!)

7 Cover-Girl Colors 49¢

Conover girls pick Cashmere Bouquet



“We teach our Conover School students how to use Cashmere Bouquet Indelible-Type lipstick. They apply, splash cold water on their lips, then blot. The color clings for hours!”

Candy Jones (Mrs. Harry Conover)  
Director Conover School

**cashmere bouquet**



**INDELIBLE-TYPE LIPSTICK**

Super-Creamed to Keep Your Lips Like Velvet



Shampoo this diamond sparkle

into your hair with new **DIAL SHAMPOO**



© ARMOUR AND COMPANY

Only Dial Shampoo with  
Hexachlorophene gives this  
complete cleanliness



Now a new *kind* of beauty! This wonderful new shampoo with Hexachlorophene gives hair clean-smelling freshness and a diamond sparkle! You've never been able to get such *complete cleanliness* with ordinary shampoos.

You'll like the unbreakable squeeze bottle, too. Ask for Dial Shampoo today—and find out how easily you can shampoo a diamond sparkle into *your* hair!

*No other shampoo gives this glorious Dial beauty—yet leaves your hair so easy to manage*



# THE KING ABDICATES



**C**lark Gable walked slowly to his car, passed the gateman who touched his hat as usual in a good-night salute, across the familiar road that separated the M-G-M gate from the stars' and executives' parking lot. He didn't glance back.

Clark Gable was walking off the M-G-M lot for the last time, leaving behind him twenty-three years of one of the most brilliant careers in motion-picture history. During these years he made more money for his studio than any other single star.

In a real sense, Clark Gable has been the man who never grew old. Sure, grey has come to his temples, as it would to any of us who had lived out

twenty-three years of our working life. But his portrayal in "Mogambo" was as exciting as his first performance more than a score of years ago.

On this last day at the studio, it was as if his fellow workers had turned their back on an era—no farewell speeches, no lavish banquet to mark the passing of the King from their ranks. Not even as much as a farewell handshake from the stars whose firmament he ruled from such undisputed heights. It was a lonesome walk through that studio gate, but a dignified one. It marked a passing of a glamorous era of rule by one man—God Bless the King. Long Live the King!





Stern

*Jeanne Crain and her Paul celebrate return from Africa in Gay Nineties styles at party given for John Wayne*



Smith

*Ann Blyth and her doctor look dreamy—about that June baby—at costume party for Terry Moore, Susan Zanuck*



Estabrook

*Rock Hudson was crazy about living in a house on a hilltop. Then the rains came!*



*Marie Windsor, Scott Brady. He had to skip the costume!*



*Debbie's date, Max Anthony, was a "mystery" to her pals*



Estabrook

*Piper Laurie, who looks good in anything, is going to look mighty cute in that present that accordionist Dick Contino brought back from Japan!*



# INSIDE STUFF



*Terry Moore. Her big party date was a late arrival!*



*Kathleen Hughes left earlier and made the gossip columns*

**That Certain Party:** It's news, even in Hollywood, when the Herman Hovers take over their *own* Ciro's and give a Welcome Home costume party for Terry Moore, Susan Zanuck and balance of the troupe who entertained our boys in Korea. Oriental in motif, the gold Buddhas, incense and balloon-fish lanterns attracted such far-west beauties as Ann Blyth, who was with her good doctor (natch!) and so radiant over future *production* plans. Gentle Annie's first baby will be born in June—"Maybe on our first anniversary"—and she sings in her first supper club in September at the Sahara Hotel in Las Vegas . . . Hard-working Scott Brady on location all day had no time to pick up his costume. Instead, he drove a hundred miles and picked up Marie Windsor! . . . "Who needs men!" Terry Moore, stood up in a nice way when Eddie Fisher's plane arrived too late

for the party, winked when she said it . . . And devilish Debbie Reynolds produced her promised "mystery guest" who turned out to be former professional baseball player, Max Anthony, now working in the casting office at Columbia. He's Debbie's brother's best friend . . . Blonde and beautiful Kathleen Hughes with golf pro Al Besselink: "I had to be up at dawn, so Al took me home early and I insisted he return to the party. The columnists printed he was putting one over on me—so I got a little extra space!" . . . And while we're on the subject, that was Dietrich's "Destry" costume worn by Jeanne Crain to the Gay Nineties party given for John Wayne. "It was our first party since returning from Africa," sighs Mrs. Brinkman. "Paul grew a wonderful Van Dyke beard over there, which would have been perfect for his gay-blade costume. Now wouldn't you know

he'd shave that beard off the day before the party!"

**Guys And Dolls:** Famous accordionist Dick Contino spent his first day as a civilian on the set with Piper Laurie, who was his last date before he went into the army. That night Dick's mother cooked them pizza pie and then he handed out presents he brought from Japan. For Piper, five yards of white brocaded silk . . . Rock Hudson's had it as far as hilltop homes are concerned. He was marooned by heavy rains, a short circuit cut off the electricity and a dead skunk floated into his yard! Girl friend Betty Abbott is now helping him find a nice cozy apartment on terra firma . . . And poor Tab Hunter is about ready for a strait-jacket! For weeks he tried to take Debra Paget to the movies. Finally he landed a date and was then forced to cancel it when he suddenly left for the "Battle Cry" location.

**Believe It or Not:** The ever-surprising Jane Russell, who's been busy recording religious songs, didn't know how to do the Mambo for a scene in "Big Rainbow." The studio had to call in an expert . . . The very gay June Haver may not admit it to the press, but to friends she confides that she's *really* in love. And June and Mona Freeman got their heads together at a party and told each other why they like "older" men. Now *who* do you think the girls had in mind? . . . Once upon a long time ago, Virginia Mayo worked in a vaudeville act with Pansy the Hollywood Horse. The girl she got to replace her was Virginia's friend named—Linda Christian! . . . They actually stood in line at 20th to shake hands with Richard (Continued on page 100)







*In Japan, Joe has a  
rival. The whole  
nation. For everybody's  
in love with Marilyn*



*Marilyn was the darling of the press at Tokyo hotel interview*



*Vision from home: At Tokyo army hospital, Marilyn cheered G.I.'s*

# MARILYN MONROE'S HONEYMOON WHIRL

By  
**Sidney Skolsky**

● *Who, better than Sidney, could talk about Mrs. DiMaggio? He started out being a friend of the bride. Now he's a friend of the family.*

I'VE BEEN ASKED to tell you about the Marilyn Monroe-Joe DiMaggio honeymoon. Me, who wasn't even there because, as you should know, two's a honeymoon—three's a crowd.

And you might as well have 3000 as 3, that's the number of fans—movie and baseball—which greeted the Monroe and DiMaggio when the giant Stratoclipper landed in Tokyo. Even Joe, who's accustomed to crowds, was scared when the Japanese pushed and jammed around the plane. In fact, to tell you the truth, Joe and the officials finally had to sneak Mon-chan through the cargo hatch of the plane so she could make a safe and hand-waving departure. The Japanese people gathered hours ahead of time even though it was a bitter cold day. A good portion of the crowd was made up of teen-agers in their drab school uniforms. In addition, many Japanese women came arrayed in their colorful kimonos, bringing with them beautiful floral offerings. (Continued on page 102)



*Wherever they went, Joe and his bride were mobbed by their fans*





Stern • Petticoat and top by Taffy's  
Bra top and petticoat insure  
smooth line for Mona Freeman

# Underwear is a girl's best friend

*Some like 'em  
plain, some like 'em  
fancy. But stars  
agree—undies are the  
best foundation  
for glamour!*

BY  
SHEILAH GRAHAM

*Undies have feminine appeal for  
Lori Nelson of "Big Rainbow"*

Stern • Werle dress.  
Amelia Gray petticoats







Ornitz • Saks Fifth Ave. slippers, Jean Long petticoats

*Ladies in the days of "Prince Valiant," Janet Leigh's latest, didn't wear petticoats, but she does. "They're provocative!"*



Stern • Bra-top slip by Juel Park

*This bra-top slip with brief skirt is ideal with suits, says Mitzi Gaynor of "Three Young Texans." The slip never shows*

**a**s a conversational topic, underwear came out of the boudoir and into the drawing room when Marilyn Monroe said, "I never wear underwear, because I can't stand wrinkles. I wear a dress, period."

Her faithful imitator Mamie Van Doren echoed, "I wear nothing under my dresses because I like to have my body breathe all over."

At about the same time, Marie Wilson announced, "I don't believe in garments that are structural or engineering news."

Those statements made headlines. And don't think it wasn't planned that way. The girls knew they'd get plenty of news space by proclaiming themselves a microscopic-sized minority—in Hollywood as in any other civilized town.

What really decorates the lovely figures under the glamour gowns? Armed with a tape measure, a divining rod and a lie-detector, I set out to bring you the facts, ma'am, just the facts. I interviewed not only feminine stars to hear what they actually wear and why but a few male stars to find out how effectively (Continued on page 111)



Stern • Petticoats by I. Magnin

*When Pat Crowley of "Red Garters" pirouettes around a room her petticoats show. She adores them—the more the merrier*



**T**he love story of Montgomery Clift and a girl whom we will call Mary could have walked right out of the pages of some of the world's most romantic fiction. The story would have begun with the recounting of the life of Monty, a boy who through his own efforts rose to fame and fortune. It would have told of his meeting with bubbling, vivacious, beautiful Mary, the daughter of a wealthy executive whose family money had provided her with everything she had wanted.

In the beginning, there was a magnetism of opposites attracting. Monty was the stiff-necked independent boy, dedicated to his art, free of entanglements, of family ties of any sort. Mary was a girl whose family framed her every action with love. Confident of their affection, she was outgoing, generous in her fondness of people. She had the warmth, the sincerity that comes from complete knowledge that nothing could ever really harm her.

Through their association runs the thread of change—a change that was to come to Monty, to his

sensitivity to people, to his outlook on life. And their final decision—it revealed a nobility of purpose of which few young people can boast today.

In Hollywood, when Monty first arrived, he was a recluse, the oddity. But this was no new role for Monty. His stiff-necked independence marked him, even in his early days at school. His classroom hours held little appeal for him, for even as a child, the stage intrigued him. His parents were his first audience, a kind and sympathetic audience.

His father, a stockbroker who took up residence in New York after moving from Omaha where Monty was born, sympathetically allowed his son to follow his own dictates. When the family wintered in Florida, Monty was given his first opportunity to expand his talents when he appeared with the Sarasota Players. Meanwhile, his brother and sister went their more conventional way. "I had a mess of education," Monty says now as a simple statement of fact. "When I want to know something, I ask my brother who is a Harvard man or my twin sister who was graduated from Bryn Mawr."

Only once did Monty, in those early years (actually from the trusting age of 14), allow his family influence to get him what he wanted. He arrived from Florida on Broadway with letters from family and friends to a Broadway producer. As a result in 1934 he was cast as one of the youngsters bedevilling Thomas Mitchell in "Fly Away Home."

Shortly he became what one critic called, "That rare creature, a child actor who made good."

In reality, he had only a brief period to luxuriate in the designation "child actor," for already he was tall and talented and as the years and times became more serious, so did his roles.

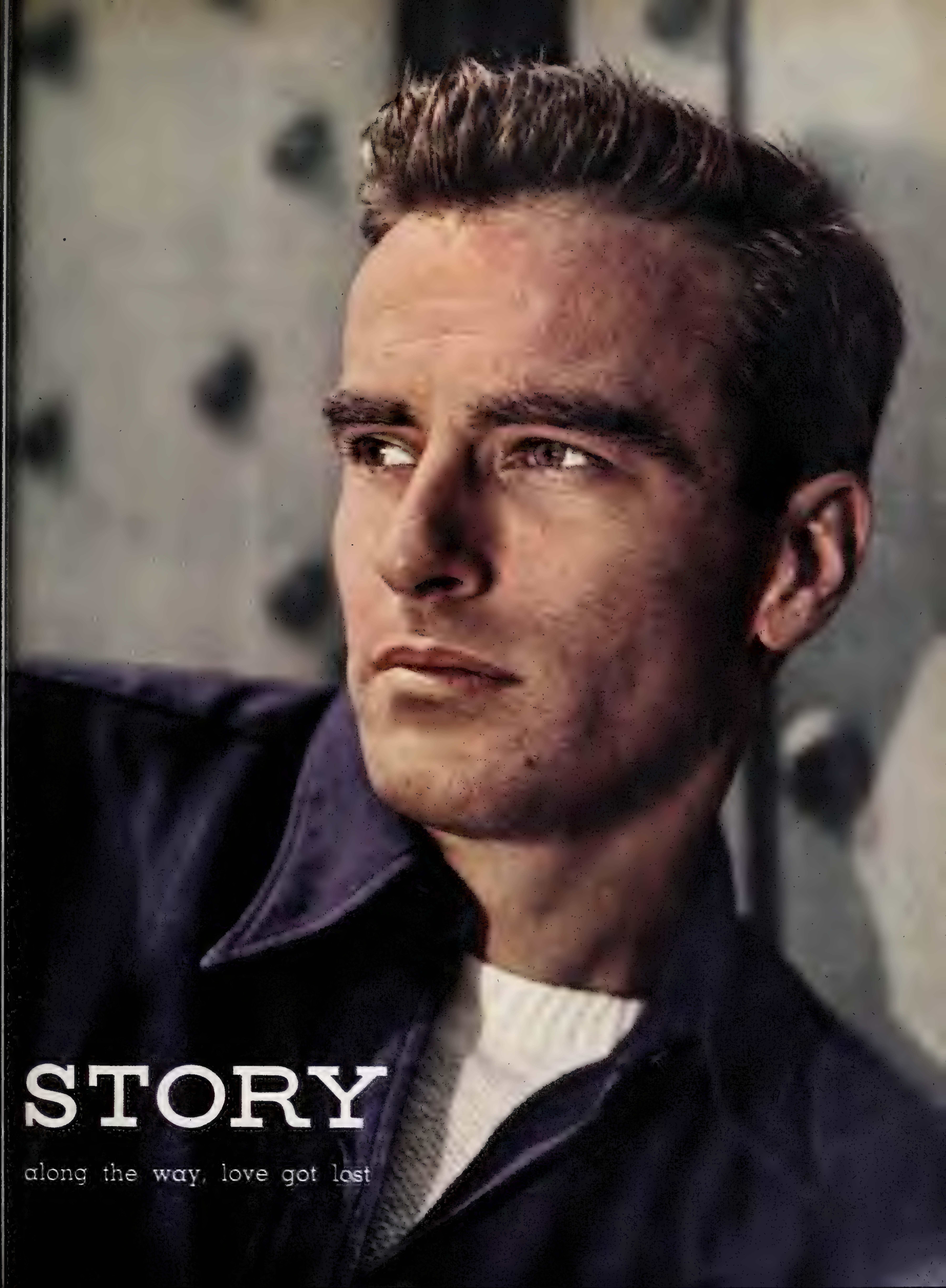
He carried the brand of Cain, the first murderer, in "Skin of Our Teeth." He was the perplexed George Gibbs (*Continued on page 96*)

Montgomery  
Clift's

# TRAGIC LOVE

He thought with her he could begin a new life. But somewhere





# STORY

along the way, love got lost





*"The first date is sort of an experiment—on both sides."  
Above, Tab with two of his gang, Lori Nelson, Pat Crowley*

**S**o your steady hasn't called for days and your heart is broken. How can you be sure it's broken? When you're fifteen or eighteen, do you know what your own heart is? I didn't when I was that age. And I'm not so certain that I do now. I'm still busy finding out.

You see, the first date a fellow and a girl have is sort of an experiment—on both sides. The second date is a check-up on pleasant impressions you got the first time. After that, some men will ring a girl constantly, date her every night. Sometimes this leads to marriage. My own brother, Walt, who's eleven months older than I am, met a wonderful girl, dated her once, began going steady right away and married her three months later. And they're living happily ever after.

But it doesn't always work out that smoothly. Suppose a man has been rushing you for a week or a month, calling you every hour on the hour—and then, suddenly, not a word from him. You think it's something you've done, or (more bitterly and falsely) something you haven't done. You feel as if your world's come to an end.

Well, it hasn't. And ten to one his disappearing act wasn't your fault. It's just that you're in the middle of growing up, both of you. At your age, your personalities are changing practically from day to day. It takes time to find out not only what kind of a person you'd want to spend your life with but what kind of a person you are yourself.

At fourteen, when I first began dating, I didn't have the slightest idea what sort of a girl I wanted. But I got a big-time crush on a girl anyhow. She loved horses. I loved horses too. So we dated and we talked horses. Nothing but horses.

The year after that, I lied my way into the Coast Guard. When I came out, I guess I was a different guy. I took up ice skating in a big way. There

was a girl at the rink who was as crazy about skating as I was. So I dated her, and we talked skating. Nothing but skating.

And the process of change went on. I got interested in acting and began taking drama lessons, and finally I was discovered for pictures. Now I talk pictures. When I'm with Debbie Reynolds, we talk pictures and acting and picture-making. When I'm dating Lori Nelson, we talk Hollywood and diction and how to handle our next roles.

Is that the end of it? Have my interests stopped shifting around? Have I finished growing up? I don't think so. When I went on the road in "Our Town" with Marilyn (Continued on page 116)

*If a guy gives you a*

**Let**

**Him**

**Go!**

**BY TAB HUNTER**



*rush, then drops out of the picture—don't sit around and brood*







# MORALS AND THE

## How would you

● A violent controversy over movie censorship is raging across the country, from Culver City to Jersey City, from the luncheon tables at the Brown Derby to the august halls of the Supreme Court. Judges disagree; producers disagree; officials disagree; critics disagree. Almost everybody has been heard from—except the persons whose interests are chiefly concerned. That's you, of course.

It's your morals that are being corrupted by Hollywood movies—or adequately protected or uplifted, according to the viewpoint. It's your sensibilities that are being shocked—or treated with tender care. There has been much talk about public opinion on censorship, but so far nobody can say exactly what that opinion is. PHOTOPLAY has decided to take the simplest way of finding out—asking you. The ballot on this page is your chance to speak up. Fill it in and we will see that your opinions are forwarded to the men now debating Hollywood's censorship problems.

Should movies be given more freedom from censorship? Are they so fenced in by outmoded bans that they can't get anywhere near the realities of present-day life? Do movies need tighter restrictions? Have they gone on a binge of sizzling sex and raw brutality? Or is the present balance just right? Is there only a healthy amount of regulation? Decide for yourself and vote!

*Jane Russell's dance sequence in "The French Line" stopped censor approval!*



BY ROBERT EMMETT

# MOVIES

## control them?

The Hollywood end of the row began when Samuel Goldwyn, highly respected producer, suggested that the Production Code should be brought up to date to get into step with changed standards in real life. This code is the self-censorship system that the movie industry set up for itself back in March 1930. Toward the end of the silent era, Hollywood became pretty free and easy with scenes of sex and violence. And when dialogue and sound arrived to give movies stronger impact, the storm broke. Church groups, women's clubs, civic-minded organizations of all kinds rained protests on industry heads. State and city censor boards grew so scissors-happy that a picture might wind up with practically nothing left except two people fading into the sunset virtuously holding hands.

Leading producers had earlier formed an organization at a time when a few private-life scandals had brought the whole movie business under fire. Now the producers went into action to defend Hollywood in the new crisis. They made arrangements for the formulation of the Production Code, to set standards of decency in motion pictures. Certain "General Principles" were stated, beginning: "No picture shall be produced which will lower the moral standards of those who see it. Hence, the sympathy of the audience shall never be thrown to the side of crime, wrongdoing, evil or sin."

Then the boundary lines were laid down specifically under eleven neat headings: (Continued on page 113)



Brutality caused Sinatra's death in "From Here to Eternity." Too brutal?



Illicit love was the theme of M-G-M's "Mogambo." Immoral?

Unconventional pick-up starts trouble in "Roman Holiday." Demoralizing?



Censors objected to frankness of "The Moon is Blue." Did you too?

Should the Production Code, which  
Is Hollywood's censorship of itself, be:

Made more lenient? ☐ Made stricter? ☐  
Applied as it is now? ☐ Abolished? ☐

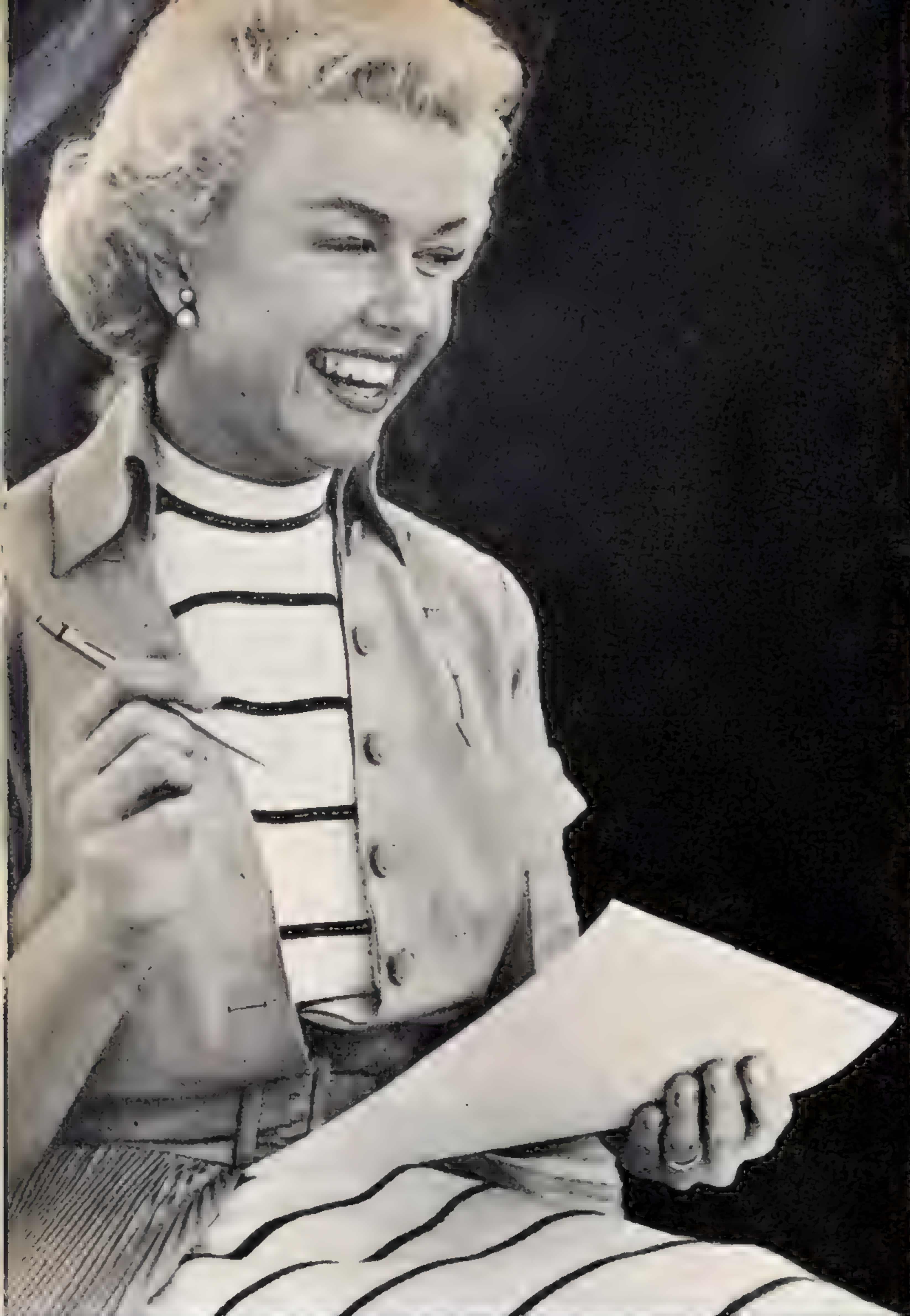
REASON:

NAME

ADDRESS

Paste this ballot on a two-penny postal card and mail to Reader's Dept., Photoplay, P.O. Box 1282, Grand Central Station, New York 17, New York.





Two miles of letters—many thousands in all—answered our plea to “Help Doris Get Well”



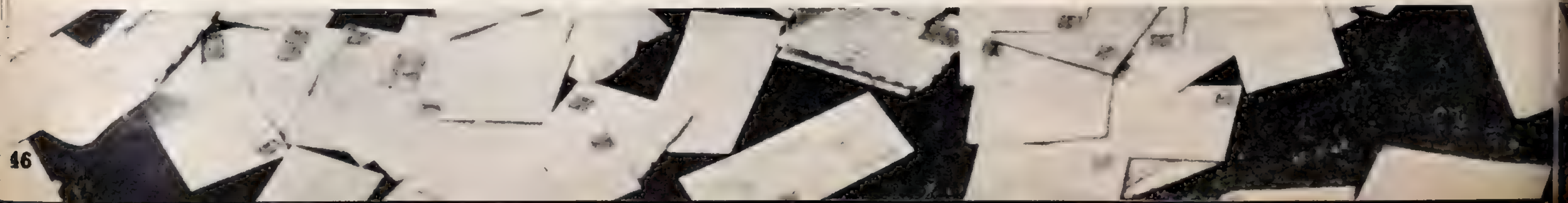
## Dear Photoplay Readers—

*I have a terrible crush on the mailman. Also a heart bursting with sympathy for him. But I'm not so sure how he feels about me. For the last few weeks he has been staggering around like a blue-suited Santa under the load of get-well messages from Photoplay readers. I shouldn't be at all astonished if he asked for a transfer—like to Alaska!*

*It's natural for people to want to respond to expressions of concern and cheer, and I want you all to know that I am boundlessly grateful for your interest in my health. Today, I am so busy with my new picture, my husband, my youngster that illness seems a remote experience to me.*

*An actress can't afford to be sick. She may be perfectly human in other ways and fall in and out of love and have children and go to fancy parties and traipse blithely around the world. But she can't be sick. There's nothing very appealing about illness, except possibly to doctors and pharmacists. And certainly as movie fans, you people don't want to think of your favorite actors and actresses in any other condition than the buoyancy of health and happiness. Believe me, that's exactly the condition actors and actresses like to be in and, indeed, have to be in.*

*When I started “Lucky Me” at Warners last November,*





# I'M WELL AGAIN!

*Doris Day*

Marty and my doctor and I decided that for the good of the picture and for my own continued well-being I should find more time to relax from the necessary and ever-present tension of the film sets. In view of the ten or more musical numbers in the picture, each of which is a couple of weeks' workout in itself, this seemed like a sensible idea, and I tried to maintain a more restful schedule during the production.

Between scenes, if I wasn't carried away too much with one of Phil Silvers' capers, I rested in my dressing-room. At noon I scampered off the lot and drove the few blocks

Right, Doris Day's letter

DDM

Dear Photoplay Readers —

I have a terrible crush on the mailman. Also, a heart bursting with sympathy for him. But I'm not so sure how he feels about me. For the last few weeks he has been staggering around, like a blue-suited Santa, under the load of get-well messages from Photoplay readers. I should be at all astonished if he — you — was of deep inspiration.

So thanks for writing "Please get well." You know for sure that I am.

*Doris*



# I'M WELL AGAIN!

*News Day*

(Continued)



to my home where I lunched with Terry and my mother and relaxed in the comfortable surroundings of my own house.

If these things sound like the whimsical indulgences of a movie star, I want you to know that they were calculated to allow me to expend all my energy in the picture—and to make it the kind of vigorous and spirited picture that I like to make and that I hope you like to see.

It might be fun to be sick . . . breakfast in bed at noon, red roses in white vases, everybody administering to your requests and a box full of chocolate creams under the pillow. I'd give it more serious consideration, except for one thing: It would keep me away from pictures, away from the joys of being an actress—and from you, my fans, who have always been a source of deep inspiration to me.

So thanks for writing, "Please get well." Now you know for sure that I am.

DORIS.

A more restful schedule during the production of "Lucky Me" resulted in bringing back that old Day sparkle!



Vacations like this were rare for hard-working Doris. But now she's learned how to relax, she plans to take more holidays with husband Marty







*Candid by Stern*





A

*Photoplay Exclusive*



## PICTURE GALLERY

### SUSAN IN THE SWIM

The other guests were fascinated—and a little apprehensive—when they saw the young mother wade into the pool with her very young baby. But they needn't have worried. For the mother was Esther Williams and the baby was her daughter, Susan Tenney Gage. Besides, Benjie was there with his life preserver! And Esther, who was herself a champion at fifteen, has a healthy respect for water.

The Gages were at Palm Springs on a holiday. And the heated pool was just right for this newest Gage water baby. Safely protected by her mother's arms, Susan gurgled and splashed and thoroughly enjoyed her first swim. Benjie, watching, breathed a sigh of relief. This new sister of his was okay. She wasn't a sissy like some girls!

*Esther is in "Jupiter's Darling"*





*Jeff Chandler is in "Yankee Pasha"*

### THE FUTURE'S UNCERTAIN

Ever since Jeff Chandler separated from Marge, he's been going around in circles—with the eligible girls in town. But don't pin him down romantically. His two best girls are still daughters Jamie and Dana





*Burt Lancaster is next in "Bronco Apache"*

### THE PRESENT IS PERFECT

No stunt man takes over for this he-man. In a recent action scene, Burt Lancaster injured a leg. But he takes no chances with his private life. Burt's happily married, the father of four and expecting a fifth



**FAIR-HAIRED GIRL**

She can't, she says, see a thing without her specs! But if this blue-eyed blonde is near-sighted, Hollywood producers aren't. Ever since she appeared with Gary Cooper in "High Noon," Grace Kelly, who comes from a family of theatre people, has been co-starred with some of Hollywood's top men. Grace doesn't need glasses to see opportunity's at her door!

*Grace Kelly is in "Dial M For Murder"*





### SAUCY SIREN

There's an imp in her eyes and gold in her voice. Right now Kathryn Grayson is warbling to the patrons of the Sahara Hotel in Las Vegas. And still romantically unattached, although Katie intends to get married again. She wants a husband to love her, more babies to cuddle. But at this moment, to rumors of marriage, Katie twinkles, "Sorry—I'm still free as a bird!"

*Kathryn Grayson's last picture was "Kiss Me, Kate"*





*Audie Murphy is next in "Drums Across the River"*

### **MODESTY ' PLUS**

He doesn't think he's the type to play himself in "To Hell and Back," the story of his own war experiences. But Audie Murphy's too modest. For this soft-spoken Texan is proving to be the type the fans prefer





*Jean Peters is in "Three Coins in the Fountain"*

### **MYSTERY GIRL**

Usually, when girls like Jean Peters go to Europe, they come back trailing a romance behind them. But not Jean. She went to Rome to make a picture and is still the lovely riddle Hollywood men can't solve!







# He Kissed Her... If Only He Hadn't !



*A cookless wife doesn't bother Stewart—he thinks Jean's perfect*

BY HERB HOWE

● A seventeen-year-old girl named Jean Simmons wrote sadly in her diary of 1935: "Jimmy ruined a beautiful friendship today. He kissed me."

The cad known as Jimmy was born James Stewart in London. Today under the name of Stewart Granger he exults in the fruits of his deadly osculation. Crime pays.

"I have the perfect wife," says Deadly. "She can't cook. She can't make a bed. She will not pick up things. Dammit, she is perfect, and I wouldn't change her."

Asked if things didn't get a little deep around the old Granger manse, he said, "I can cook. I can make beds. And I don't mind picking up things—her things."

Jimmy's things presumably lie where they fall until help arrives.

"We have one maid who comes in every morning. She is perfect."

Everything seems perfect in the Granger home. It's a Byrd house. One of those cozy California nests named for architect Byrd. It perches on a mountain crest as close to heaven as you can get from Hollywood, fourteen hundred feet up as the jaguar flies.

There are two bedrooms, a living room that serves also for feasting and an electrified kitchen. All rooms open on to a terrace enfolding the swimming pool. In the morning Jean and Jimmy can dive from pool edge to Byrd bath. No one is around to see. Only the (Continued on page 105)

Stewart Granger went further—he married the girl! And although she can't cook or make a bed, he still insists crime pays!



# If you were in

By

*Bob Wagner*





*If you were my girl you'd have glamour and  
sincerity. That's the greatest combination  
a girl can have—either on or off the screen*

# love with me

● You would be a livin' doll. And I mean that more than just figuratively. You would have to be—to put up with me.

You would be both spirited and sweet. Feminine and forgiving—and this goes for more than just figuratively too. Although I haven't had too many complaints—yet.

If you wanted me to mellow—just start the turntable rolling with Jackie Gleason's "Melancholy Melody." That's the mellowest, bar none—as are all the albums of his records I have. They're really off-beat—sweet and swooney and the greatest. You would slip too—whenever you heard them—or you wouldn't tell me. In fact, if you didn't think Gleason was the greatest ever—away we'd go . . . before we even got anywhere.

You wouldn't have to look like Ava Gardner. Although I wouldn't mind! But you wouldn't have to look like any movie star to be exciting and attractive to me. In your own fresh, sweet way, you could have the same kind of dynamite that makes Barbara Stanwyck, Ava Gardner, Joan Crawford and Jean Peters so exciting to watch on the screen. The same earthy quality, the same honesty. Glamour and sincerity—that's the greatest

combination, I guess. Either on or off the screen. Give me a girl who isn't afraid to say what she honestly thinks and in an intelligent way. That's the way my girl would be—a girl who really belts them out. As long as I'm not too obviously on the receiving end!

If you were my girl, you'd be very aware of life and you would never be bored by it. You'd live it to the hilt—but you'd do it purposefully, because you'd be working towards accomplishing something. And working hard to get what you wanted. Whether that something was acting, sculpturing, social-service work helping other human beings or toward making a happy home for your own husband and family. You wouldn't be a floater—who just drifts around and never really gets off the ground. Girls like that may think they're really flying, but as far as I am concerned, they never take off. You would have a warm, enthusiastic interest in life in general. And if it figures that way, a little more than average interest in me. Because that's the kind of thing that keeps a guy on his toes. Really keeps him digging away at what he wants for himself—and his girl. (Continued on page 94)





# Make

BY  
MAXINE BLOCK

Stern • Terry Moore is in "King of the Khyber Rifles"



Mrs. Koford's designs for daughter Terry's clothes often turn into a local fashion hit



*Use these ideas as your own and you will be as smart as the stars who shine in homemade clothes*

# your own clothes

● "As soon as Eve ate the apple of wisdom, she reached for the fig leaf; when a woman begins to think, her first thought is of a new dress."

That was the considered opinion of poet Heine over a hundred years ago. And he was so right.

For some Hollywood dolls, a new dress entails an expensive jaunt to Don Loper or Saks Fifth Avenue. Not

so, however, for a quartet of the luckiest clotheshorses in town—Terry Moore, Debbie Reynolds, Marge Champion and Leslie Caron. Their fashion salons are right at home—snugly encased in completely equipped sewing rooms. And when fashion-conscious pals of these stars see the distinctive fabrics individually designed into perfect-fitting clothes and

inexpensively executed on home sewing machines, their eyes—normally blue or gray or brown—turn a bright green with jealousy.

Terry Moore and Debbie Reynolds, lucky dolls, both have highly skilled and creative mothers who devote every moment they can squeeze from household chores to fashioning almost all of their (Continued on page 118)

*Stern • Debbie Reynolds is in "Susan Slept Here"*



*Small Debbie disappeared in ready-made clothes—so Mrs. Reynolds went to sewing classes. Today . . .*

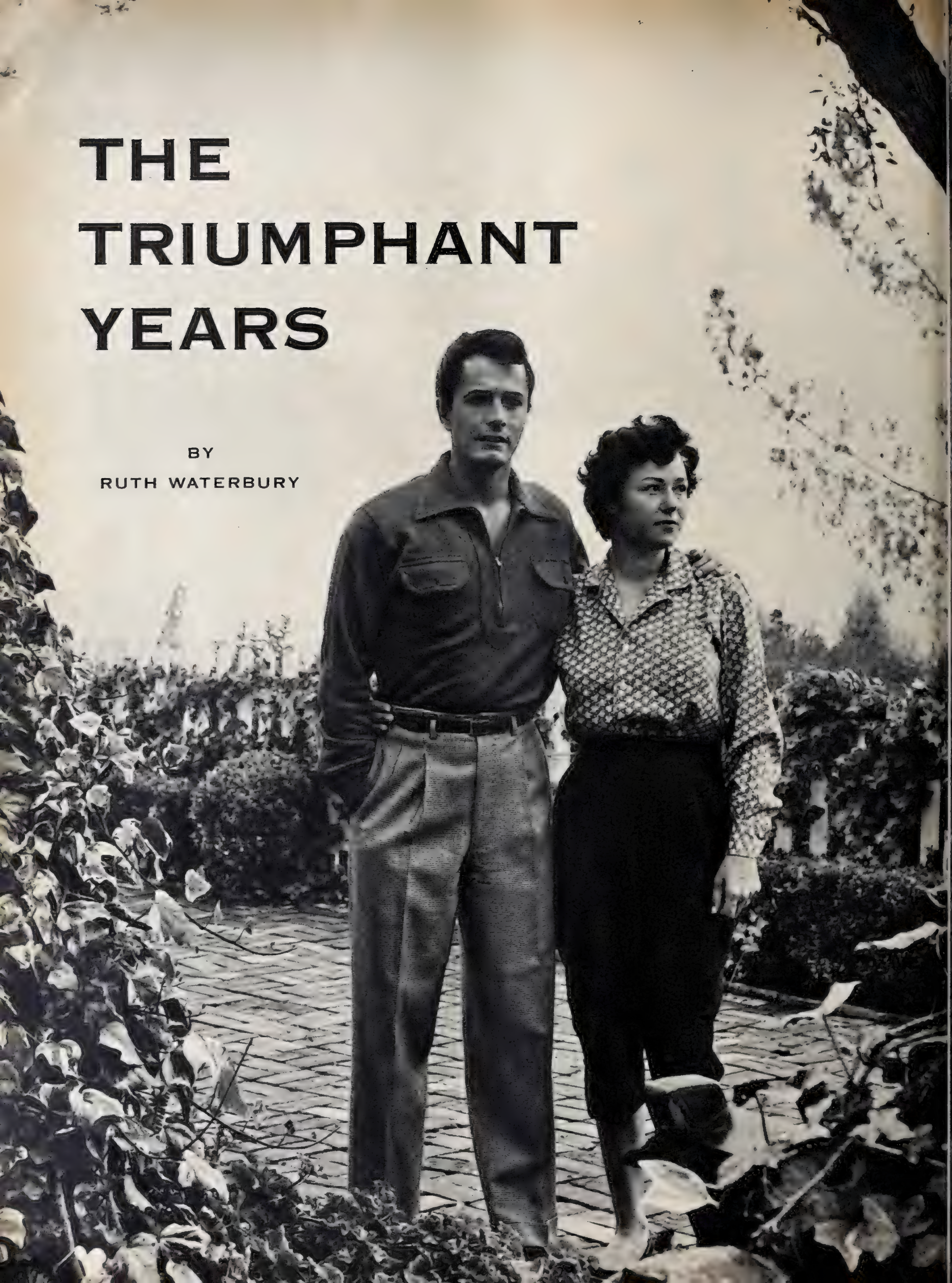


*. . . Debbie's clothes are the envy of her crowd. Mrs. Reynolds designed the evening dress and coat, above.*



# THE TRIUMPHANT YEARS

BY  
RUTH WATERBURY





*Some day the Dereks want a ranch, other children to play with Russell and Sean. John's in "The Outcast"*

● There are those who say that every marriage is a gamble. The more cynical will go farther, maintaining that every marriage is a gamble with the cards stacked against the two principal players. In Hollywood, particularly, this view is widely held.

John and Patti Derek do not share it. Emphatically, they do not.

A few months from now—in October, to be precise—the Dereks will have been married six years. Their son, Russell, will be almost five, their daughter, Sean Catherine, just one. They will be either just a shade less in debt than they are now—or a great deal more. They will be quite ridiculously content.

Because in not quite six stormy eventful years, they have discovered what many young couples in Hollywood, as in Peoria, Illinois, never do discover—that marriage is not a gamble, nor a game of any kind, but an education. That whether you flunk out or get passing grades is strictly up to you. More, that while flunking out would leave you, oddly enough, less of a person than when you began, passing grades (there is no diploma) enrich you ever more and more.

They are in love, the Dereks. Not in the wild, fabulous, out-of-this-world manner of young lovers who have no thought beyond the immediate date they are sharing. They are not even in love as were, seven years back, John Derek the young film discovery and Patti Behrs the petite young actress with the faint French accent, the saucy figure, the eager, personal ambition.

No, they have advanced from both those giddy moods. They are a couple now. They are parents now. They have gone through the problems that almost every young husband and wife experience, the quarrels, the worries, the fears of childbirth, the (Continued on page 107)

*The vigils they shared when Russell's life hung in the balance brought John and Patti closer together*



*Through heartache, disappointments  
and near tragedy, John and Patti Derek  
discovered a rare treasure—the  
richness of love when it's shared*





**A**re vacation dreams beginning to haunt you? They should be, since May's the month to begin to set your plans for summertime fun.

We're suggesting that you hit the trails for Hollywood, one of the most exciting and fabulous cities in the world. And to help you plan, we've worked out for you a complete week's program in that magic city—a program designed to give you the most, the greatest, but involving the least in outlay of money and time.

Whether you come by bus or by boat, by plane or by train, by automobile with or without a trailer—the best way to case a city strange to you is to take a series of bus tours. You'll find some of them even supply cameras to their passengers and arrange development of the pictures for a moderate fee! So let's go . . .

**Monday:** Departure time from the Terminal for this first tour is 9 A.M. Departure from the Biltmore is 8:45 A.M. The tour you want goes to Hollywood, Beverly Hills and the beach. Time taken: 3 hours. Price: \$3.50 per person over 12; children, half fare.

As you leave the Biltmore Hotel, notice the Philharmonic Auditorium. Nowadays it houses Sunday church services, the Los Angeles Symphony concerts, the Light Opera season and other cultural activities.

Opposite the Biltmore is Pershing Square, beneath which, these days, is an enormous three-level garage. Once the land was part of a public pasture so designated by the city's founder, Felipe de Neve.

You might also remember, as you gaze over downtown Los Angeles, that the first real orange grove was planted by William Wolfskill, a Kentucky trapper by trade, in 1841. Wolfskill's orange grove was at 5th and Central Avenue, or about seven blocks from the present Union Depot.

Your bus, driven by a qualified guide, will take you out Wilshire Boulevard past the original Brown Derby (named by Wilson Mizner, who said you could call a restaurant by any old name such as the Brown Derby as long as the food was good.)

Your tour will continue to Hollywood, where you will stop at Grauman's Chinese Theatre to view the foot- and handprints of the famous in concrete. Leaving Hollywood, you will pass homes of stars, see the University of California at Los Angeles, the Will Rogers memorial ranch, Santa Monica and the National Soldiers' Home.

*(Continued on page 68)*

## *Photoplay Takes You On*

*A*

# HOLLYWOOD

*Hit the trail to the West-Coast*

*Wonderland. And when you do, let Photoplay*

*be your guide. By the time*

*you get back you'll be telling the world*

*—you had a wonderful time!*

**BY FREDDA DUDLEY**





Smith

*Picture posing isn't work for Scott Brady and Marion Marshall on a beach like this*

# HOLIDAY

*Youngsters like Barbara Rush, Jeff Hunter, enjoy Lake Arrowhead's many water sports*

Smith



Smith

*There's usually a rodeo in town. And they usually draw stars like Debbie Reynolds*



Stern

*Palm Springs, once an Indian reservation, now a playground for stars like Lana, Lex Bob Taylor loves fishing. If you do, you'll find California is a fisherman's paradise*

Smith





# HOLLYWOOD HOLIDAY *Cont'd from page 66*



June Haver in *I. Magnin's*—one of many luxury shops in Beverly Hills



Like Ann Blyth, head for the CBS Television City—worth the trip!



Have fun, like Pier Angeli, in the Farmer's Market—it has everything

When you are in Santa Monica you will be able to see the neighboring beach city of Venice, where—many summers ago—the immortal Sarah Bernhardt lived while she was appearing in Los Angeles.

If you're feeling flush, you might ask your driver (as your tour closes) to drop you at Perino's, probably the best restaurant west of the Mississippi. The cuisine is French, but the check will be Rockefeller—and worth it.

If you're counting pennies, ask your driver to drop you at Wilshire and Western. Walk south two blocks to 8th Street, walk east one block to Carroll's Restaurant. This is a rather small place, but the food is absolutely tops. While Barbara Stanwyck, George Sanders and Gary Merrill were making "Witness to Murder," they made Carroll's luncheon headquarters.

After luncheon go to the Ambassador Hotel to be picked up by your bus driver at 1:45 P.M. for the afternoon tour to the movie studios and Hollywood. Price \$4.50. Time: 3 hours.

On this tour you will see Angelus Temple, founded by Aimee Semple McPherson, also Griffith Park with its bridle paths, municipal swimming pool, tennis courts, golf course, Greek Theatre and Observatory. After that you will see portions of the Disney Studio, homes of such filmites as Dana Andrews and Bob Hope, Lakeside Golf Course (where beside Bob, Gordon MacRae, Forrest Tucker, Dennis Morgan and dozens of other stars play golf). The trip also shows you the Columbia Studio's ranch where portions of most of the Gene Autry pictures are made. You will also see portions of Universal-International Studios where Rock Hudson, Piper Laurie, Lori Nelson and Jeff Chandler are under contract. Finally you will see the Hollywood Bowl.

**Tuesday Tour No. 6.** Price: \$3.25. Time: 3 hours. Departure time from the Terminal: 9:30 A.M.

No trip to Southern California is complete without a visit to Forest Lawn Memorial Park. Your tour will take you through the cemetery and the mausoleum. You will be able to see the immense stained glass window depicting "The Last Supper." While at Forest Lawn also see Jan Styka's masterpiece "The Crucifixion," the world's largest religious painting.

At noon: If you are staying downtown, why not pick up a quick luncheon, but delicious, at Blair's, 716 South Grand Avenue, or at Townsend's, 416 West 7th Street, then go shopping: You'll want by all means to visit *Bullock's Downtown* at 7th Street between Broadway and Hill; the *May Company* on 8th Street between Broadway and Hill; *Haggerty's* (a woman's specialty shop) on 7th at Grand Avenue; *J. W. Robinson's* is on 7th between Grand and Hope; *Barker Brothers* (9 floors of things you have been wanting for your home) is on 7th Street between Flower and Figueroa.

If you are talented enough to make your own clothes and bead your own sweaters, you mustn't miss the *Paris Embroidery Company* at 762 West 7th Street. It boasts the most dazzling assortment of trimmings west of the Mississippi.

**Noontime Food:** If you are staying in the Wilshire district, you might ask your bus driver to let you off at Bullock's-Wilshire. Luncheon in the B-W tearoom is a delightful, restful experience; luncheon from \$1.25 up. A fashion show between noon and 2 P.M., but make a reservation.

An alternate is The Patio, a hamburger spot across the street. The entrance building is small, but one goes through this to the umbrella-filled garden beyond. The hamburgers are stupendous, the biggest (6 inches in diameter) in town—75c per copy. Go early, it's usually crowded.

**And Back to the Shops:** After luncheon, a tour of *Bullock's-Wilshire* in a must. A beautiful store, its stock is very chic, its prices fair for the merchandise offered.

West of B-W three blocks is *I. Magnin's Wilshire* store (known for its high-fashion merchandise). A third floor department specializes in high fashion at moderate prices.

Whether you start your shopping at downtown Los Angeles or in the Wilshire District, you should take a Wilshire bus to (Continued on page 86)

• Scott Brady is in "Johnny Guitar" • Debbie Reynolds, in "Susan Slept Here" • Lana Turner, in "Flame and the Flesh" • Lex Barker, in "Cannibal Island" • Bob Taylor, in "Knights of the Round Table" • Barbara Rush, in "Magnificent Obsession" • Jeff Hunter, in "Three Young Texans" • Ann Blyth, in "The Student Prince" • Pier Angeli, in "Flame and the Flesh."



## PHOTOPLAY TRAVEL FASHIONS

Santa Fe's  
new Diesel  
Engine Train

Travel neatly. For the trip, glamorous Mamie Van Doren wears full-skirted, sun-tone suit of crisp cotton. (We added blouse.) Blazer jacket \$11, skirt \$10. 10-18. Pink, blue also. By Korday. Travel compactly. Practical luggage for fashion-wise travelers. O'Nite Convertible \$22.50, Train Case \$17.50, Ladies' Wardrobe \$25. By Samsonite, all plus tax. Betmar hat, Simon bag, Wear-Right gloves, Cameo hose, Capezio shoes.

Photo by  
Erwin G. Lang

Mamie's next  
in U-I's "Yankee Pasha"

MORE  
FASHIONS





## FUN AND SUN FASHIONS

Below left: Karen Kadler suns in lastex suit with bouffant puffed pants, minimized waist, strapless top. New process guarantees color intensity in sun, sea or pool. 32-38. Teal, black, raspberry. By Sea Nymph. In pool: Ruth Hampton wears non-sinkable safety suit of solid batiste lastex. Features center-

shirred panel, cuffed strapless bra top. Black, coral, aqua, red, lt. blue. \$20. S, m, l. By Lee. Kleinert's new pineapple bathing cloche. Right: Allison Hayes sunbathes in lastex suit with white braid streaks, bloomer pants, effective inner-boned bra. Navy, white, red, aqua. 9-15, 32-38. \$11. By Annis

Photos on pages 70-82 by Christa





For  
"where to buy"  
turn to  
page 95



Photographs on these pages taken at Bel Air Hotel

Above left: Black lastex with shocking pink diagonal pattern, for slenderizing effect. Narrow strap halter, boned uplift define every inch of figure. Lt. blue/white, shocking/black also. 30-36. \$9. Brilliant. Betmar straw beach hat, Glentex striped stole and bag. Center: Handsome suit has padded

bra, built-in girdle for waist-hugging line. Mock pearl trim won't tarnish, peel. Violet, aqua, coral, black. 32-40. \$16. By Surf Togs. Right: Cotton and orlon knife-pleated dressmaker suit, long-fitted torso, detachable straps. Aqua, pink, lime, charcoal. 12-20. \$20. By Rose Marie Reid

All stars modelling fashions in this section are Universal-International starlets. Universal-International's most recent release is "Yankee Pasha" (color by Technicolor), co-starring Jeff Chandler and Rhonda Fleming

MORE FASHIONS →



Wanna peek into 

# Piper Laurie's meeker HANDBAG?

Piper Laurie,  
starred in  
Universal-  
International's  
feature

"JOHNNY  
DARK"

Color by  
Technicolor



Here's what you'd find...

script	car keys
Kleenex	check book
makeup	cigarette case
lipstick brush	sun glasses
charm bracelet	appointment book
a Meeker Maid Billfold containing \$4.93	

Stop handbag fumbling! Like busy Piper Laurie be quick on the draw with lipstick or billfold. Let a Meeker with its roomy compartments keep your things organized. Smart styles . . . in top-grain steer-hide . . . some richly hand-tooled designs . . . adjustable shoulder strap . . . at fine stores. Priced from \$17.50 plus tax.

For the name of your nearest  
Meeker dealer, write to:

**THE MEEKER CO. • Joplin, Mo.**

New York: 347 Fifth Ave.

**HOLLYWOOD HOLIDAY**  
PHOTOPLAY TRAVEL FASHIONS

## FUN AND SUN FASHIONS

For  
"where to buy"  
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Greyhound Bus

Mix them! Match them! For a separate wardrobe! Colleen Miller wears halter top with matching shorts which are available with co-ordinated print overskirt. Kathleen Hughes likes dressier match of blouse and skirt ensemble. (We added belt.) Solid colors: tur-

quoise, moss green, coral; co-ordinated prints are in turquoise/moss green or yellow/coral. Halter \$3, shorts \$5, blouse \$4, skirt \$10. All in sizes 10-18. By Korday. Colleen's moccasin shoes are by Huskies, Kathleen's by Honeydebs, Hat by Veumont

MORE FASHIONS—



# Rose Marie Reid

JEWELS OF THE SEA

*Beautiful, but bewitching...that's "Petal Pocket." Why, even when your back is turned it's playing tricks on you. It looks like pure wide-eyed fashion, but it knows*

*its figures—more and less. It's got sorcery inside it that hugs you, holds you,*

*molds you till...well, who could tell? Is that*

*wonderful new shape our "Petal Pocket"...or is it you!*

*17.95 at your favorite store or write*

*Rose Marie Reid Dept. MP Los Angeles 45, California*



and for glowing skin tones  
don't forget your

TARTAN SUNTAN LOTION







... for SUN and FUN



3<sup>95</sup>

Beaded vamp... hand-laced... foam soled. Spring's brightest colors. 4 to 9.



4<sup>95</sup>

Hand sewn vamp. Brown, Black, Red, Smoke, Ginger. 4 to 10. Widths.



4<sup>95</sup>

3-stud faille trim... foam cushioned. Black, Red, Blue. 4 to 10. Widths.

For where to buy — write:  
HUSSCO SHOE COMPANY, Honesdale, Pa.  
Canada: Canada West Shoe Co., Winnipeg

HOLLYWOOD HOLIDAY  
PHOTOPLAY TRAVEL FASHIONS

For  
"where to buy"  
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page 95

## FUN AND SUN FASHIONS



Trailways Bus

There is no mistaking the message—travel in comfort and style! Lovely Sara Shane is as fresh as a summer flower in this sleeveless cotton dress, cool scoop neckline with velvet drawstring trim. (Matching velvet belt to minimize the waist.) Olive, copen blue or black background with harmonious multicolored print pattern. 8-16. \$12.95. By Marcy Lee. Sara's chic straw coolie hat by Belmar. Directly right: The perfect shoulder-strap bag for traveling! Separate interior compartments for many essentials, wonderfully sturdy, it's genuine steerhide leather. Brown, red, black. \$24 (tax inc.) Meeker



MORE FASHIONS →





Lana Turner, star of  
M-G-M's Technicolor  
"FLAME AND  
THE FLESH",  
wears Bur-Mil Cameo  
stockings with exclusive  
Face Powder Finish both on  
the screen and off.




"Your face may be your fortune . . .  
*but your legs draw the interest*"

**says Lana Turner.** "And girls who want lingering glances make sure there's no shine on their stockings." Miss Turner and other M-G-M stars always insist on stockings that have a flattering, misty dull look. They wear

Bur-Mil Cameo nylons with exclusive Face Powder Finish for glamorous leg loveliness at all times.

Ask for Bur-Mil Cameo's new 474 needle, 12 denier seamless, the most luxurious seamless stocking ever made.

You'll find that it wears longer by actual test, too. The price? Only \$1.65 a pair. Other Bur-Mil Cameo full-fashioned and seamless stockings from \$1.15 to \$1.65 a pair at your favorite hosiery counter.

A PRODUCT OF  BURLINGTON MILLS . . .  
WORLD'S LARGEST PRODUCER OF FASHION FABRICS  
BUR-MIL, CAMEO AND FACE POWDER ARE REGISTERED  
TRADEMARKS OF BURLINGTON MILLS CORPORATION.

**BUR-MIL**  
**Cameo** *the stockings with exclusive  
Face Powder Finish*





Tell  
me,  
pretty  
lady

... are there any more  
Sea Nymphs like you? Verily, a  
score and more! And all as  
delectable, as delightful, as  
this shirred glamour sheath  
with plunge neckline punctuated  
with buttons 'n' loops.  
Built-in uplift bra and side boning  
for strapless control.  
In run and fade-resistant  
Celanese Celaperm® LASTEX;  
32 to 38. A mere \$9  
Slightly higher west of the Rockies.

*Also Sea Nymphs in junior 9-15,  
teen 10-16, girls 7-14.*

sea nymph glamour  
suits

Write Donna Clark for your **free** issue of *Sea Nymph's Guide to Summer Glamour!*  
JORDAN manufacturing corp., 1410 Broadway, New York 18, N.Y.  
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photo: Rouben Samberg

umbrella by Knize



# FUN AND SUN FASHIONS



Sun dress shot taken at Bel Air Hotel Pool



Golf shot taken at Riviera Country Club

A two-part composition for sun-lit days. Above, Myrna Hansen wears Travis' orlon and nylon checked play outfit. Halter top is sun-loving and softly rounded skirt is comfortable for informal wear, self-belted. Halter s, m, l. \$4. Skirt \$9, 10-18. Both come in red, fawn, seafoam with white. By Sporteens. Shoes are Oomphies' new eyelash sling wedge

For  
"where to buy"  
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For golf, two nicely abbreviated pieces. Kathleen Hughes wears matching co-ordinated shirt and shorts. Shirt is sleeveless for added swinging freedom, longer shorts give more covered-up look. Shirt 10-18. \$5. Shorts 10-18. \$6. Matching hat for solar protection, medium, large. \$2.50. Colors as above. By Sporteens. Her golf shoes are by Foot-Joy

MORE FASHIONS →

two shirts in one!

## Ship'n Shore<sup>®</sup> *Shirtible*

298



Here's the fun shirt of the year! A gay new gingham with long, long tuck-in tails. Wear it as a two-pocket tomboy shirt... then — trim, prim and ladylike later — tuck it into your smartest skirt! Woven gingham washables, 30 to 38.

THE SIGN OF A GOOD WASHABLE BLOUSE

Ship'n Shore



*everybody that's*



*anybody*

*comes out in*

See how beautifully it goes to the right places... your new Nanina swimsuit!

It takes you in here — out there — up where you like — for the excitement you've always wanted.

You'll be a stand-out with its "floating-bra", a smoothie with its "life-guard" band to hold your suit-top just right, a dainty lady with its patented "sani-crotch". Get set to go places with Nanina!

**Nanina<sup>®</sup>**



**DEAUVILLE**—Faile lastex borrows the dancer's leatard, whirls pearl shells and rhinestones 'round its neck and pockets. Black, maize, white, peacock, red, cruise blue, paradise blue. Sizes 32-38. **\$9.00**

**DOMINO**—Princess line chromspun faile lastex ends happily in an open-pleated bloomer fashion. Black, red, cruise blue, green. Sizes 32-38. **\$11.00**

**SEA SPARKLE**—All rubber faile lastex gets side-shirring for flattery and rhinestone sprinkles for dazzle. White, rose blush, cruise blue, peacock, black, red, paradise blue. Sizes 32-38. **\$9.00**

*At your favorite store or write: NANINA SWIMSUITS CO. INC., 1410 Broadway, New York 18, New York*  
**THE OFFICIAL SWIMSUIT OF THE NATIONAL COLLEGE QUEEN CONTEST**



TO WEAR UNDER YOUR  
**HOLLYWOOD HOLIDAY**

CLOTHES



Adjustable white nylon taffeta strapless, 32-36 A, 32-38 B, 32-40 C. \$5.95, Exquisite Form. Fabric-lined girdle, no seams, stitches, bones or stays. S, M, L. \$7.95. Playtex



If you're tiny-bosomed, a white-wired cotton bra, lightly padded with foam rubber, circular and cross-stitched cups and strapless. 32-36 A, 32-40 B. \$3.95. By Bestform



For a natural uplift, an embroidered white broadcloth bra. Contour band curves between cups for perfect separation. 32-38 A, 32-40 B, 32-42 C. \$2. By Maidenform.

MORE FASHIONS →

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HOLLY

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## HOLLYWOOD HOLIDAY PHOTOPLAY TRAVEL FASHIONS



Glamorous Mara Corday exposes her shoulders to the sun in new cotton print halter-neck dress. The gathered skirt is gracefully bouffant. (We added the belt.) Smartly suited for after-five with change of accessories. Black/gold or blue print. 10-18. \$11. Shirley Falk design for Korday. Shoes are by Honeydebs

Below: Susan Cabot looks beautiful in an off-the-shoulder cotton print dress with gay Hawaiian motif. The jersey-lined bodice is shirred and draped, skirt has unpressed pleats. Pleasurable change of pace after day spent in shorts and a jersey. 10-18. Print in navy, brown or red, all with beige. \$12.95. By Serbin

Photographed at Moulin Rouge

For "where to buy"  
 turn to page 95

## FUN AND SUN FASHIONS



MORE FASHIONS →





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## HOLLYWOOD HOLIDAY

PHOTOPLAY TRAVEL FASHIONS



Photograph taken at Bel Air Hotel

For  
"where to buy"  
turn to  
page 95

Wonderful loose "shirttable" to  
wear over narrow pants, shorts,  
bathing suits. Ruth wears the col-  
lar open and the barrel sleeves  
with tight cuffs pushed up. Ship's-wheel print on combed cot-  
ton broadcloth. 30-38. Red/toast,  
olive purple, blue coral, gold/  
green, all on white with black  
touches. \$3.98. By Ship 'N Shore

## SUN FUN AND FASHIONS

Starlet Ruth Hampton in faille  
lastex suit with cuffed bodice,  
nipped-in waist and brief puffed  
pants which give a slim, long-  
legged look. White frosting braid  
trim on the snug torso and bod-  
ice and white pleated inserts in  
bloomer pants add distinctive  
beauty to stand out on any beach.  
32-38. Black, red, navy, green,  
all with white. \$11. By Nanina



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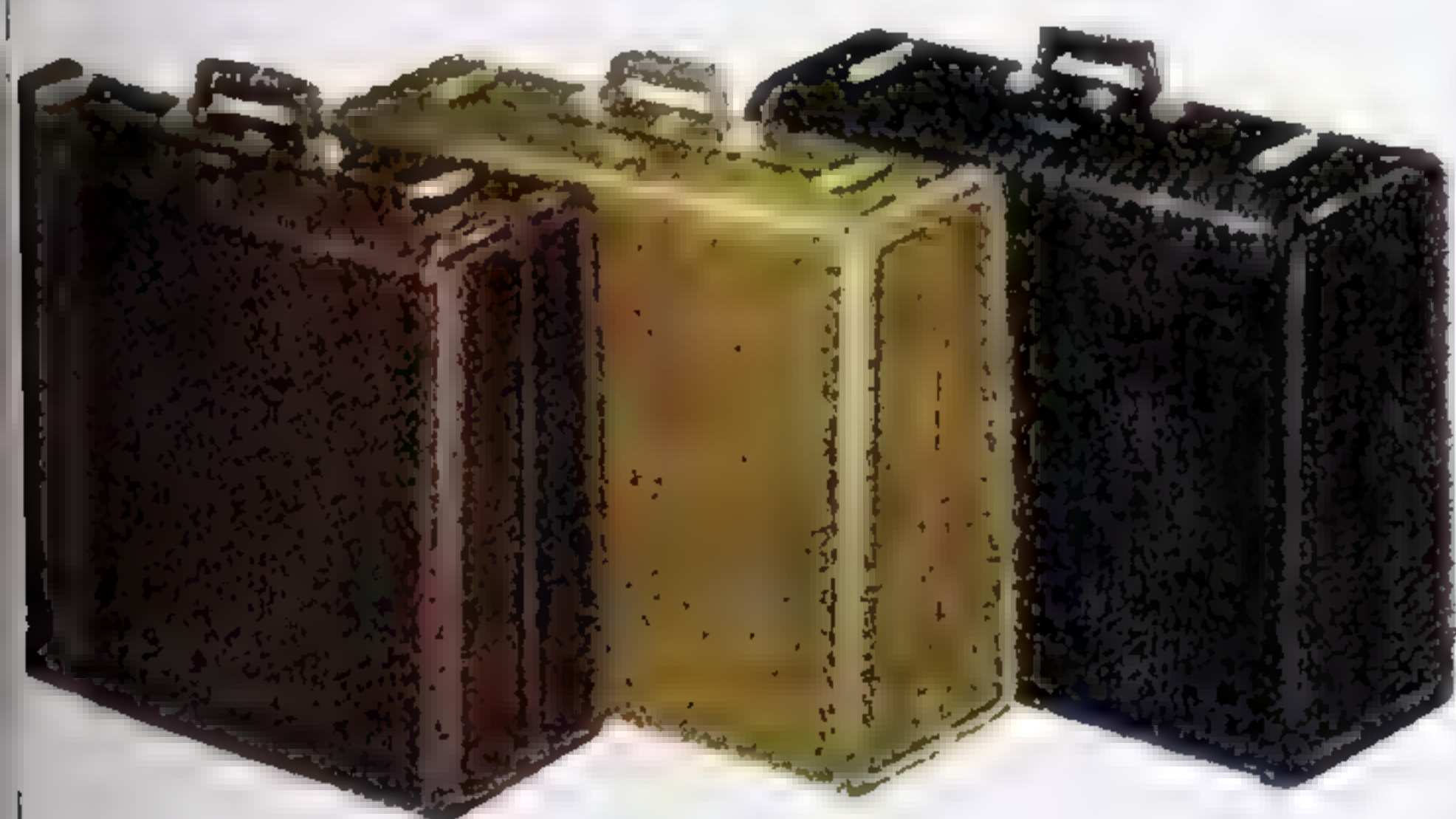
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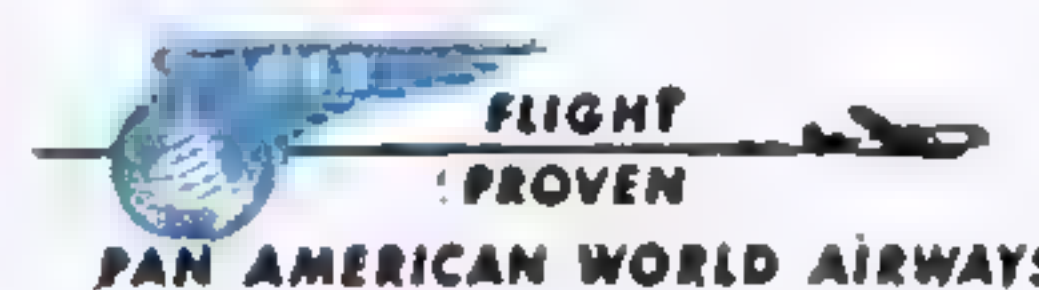
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• O'Nite (Regular) \$19.50\*

• Ladies' Wardrobe \$25.00\*

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3 days, from Seattle . . . **28.15**  
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state. Most stores will have a complete  
range of sizes and colors. We've listed  
as many stores as space will allow for  
your shopping convenience. Here are  
the stores we've selected. If no store is  
given, please write to the advertiser and  
he will be happy to advise where mer-  
chandise can be bought.

## ALABAMA

**BIRMINGHAM**—Pizitz—77  
Loveman, Joseph Loeb—83-87-89  
**MOBILE**—L. Hammel—87  
C. J. Gafer—83  
**MONTGOMERY**—Bon Marche—86  
Montgomery Fair—83

## ARIZONA

**PHOENIX**—E. C. Wahlman—72  
Whitehouse Dry Goods—87  
Diamond Dry Goods—83

## ARKANSAS

**LITTLE ROCK**—M. M. Cohn—76  
Standard Luggage—72  
Pfeiffer's—83

## CALIFORNIA

**LOS ANGELES**—May Co.—83-86-87-89-92  
Bullocks—75-77  
Alpert's—79  
**SAN FRANCISCO**—H. Liebes—75  
The Emporium—76-77-83-87-89  
The White House—82

## COLORADO

**DENVER**—Denver Dry Goods Co.—72-87  
May Co.—74-77-89  
Daniels & Fisher—83

## CONNECTICUT

**BRIDGEPORT**—Howland Dry Goods—72  
D. M. Read—77-80  
**HARTFORD**—Sage-Allen—77-80-83-89-92  
C. Fox—74-82-86  
**NEW HAVEN**—Ed Malley—77  
Shartenberg's—83

## DELAWARE

**WILMINGTON**—Joshua Conner—72  
Hurley-Powell—83

## DISTRICT OF COLUMBIA

**WASHINGTON**—Hecht Co.—74-75-82-83-87  
Woodward & Lothrop—77-89-92  
Melart Jewelers—72

## FLORIDA

**JACKSONVILLE**—Furchgott's—80-87-92  
Purcell's—82  
Cohen Bros.—77-83  
**MIAMI**—Burdine's—77-82-83-89-92  
Marfleet Dry Goods Co.—72  
**ST. PETERSBURG**—Maas Bros.—76-80-89

## GEORGIA

**ATLANTA**—Rich's—77-86-89  
Davison-Paxon—80-83-87  
**SAVANNAH**—The Vogue—82  
Levy's—83

## ILLINOIS

**CHICAGO**—Marshall Field—74  
Carson Pirie Scott—75-76-77-83-87-89  
Goldblatt's—80  
Lieberman's Luggage—72  
Kingly Shoes—79  
**PEORIA**—Block & Kuhl—76  
P. A. Bergner—72  
**SPRINGFIELD**—Myer Bros.—83-87

## INDIANA

**FORT WAYNE**—The Vogue—86  
King's A. & I. Leather—72  
Wolf & Dessaner—83  
**INDIANAPOLIS**—L. S. Ayres—75-77-83-86-89  
W. H. Block—82-92

SAMSONITE LUGGAGE	GREYHOUND	TRAVIS FABRICS	SURF TOGS SWIM SUITS
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## IOWA

CEDAR RAPIDS—Killian Co.—74-83  
Newman Merc. Co.—72  
DES MOINES—Youker-Davidson—77-83-89  
Taylor's—75  
SIOUX CITY—Youker-Davidson—76-89  
T. S. Martin—83

## KANSAS

WICHITA—Geo. Innes—76-77-89

## KENTUCKY

LEXINGTON—Purcell's—77  
LOUISVILLE—Stewart Dry Goods—77

## LOUISIANA

BATON ROUGE—Dalton's—77  
Rosenfeld's—83  
NEW ORLEANS—Bon Marche—74-77  
D. H. Holmes—83

## MAINE

PORTLAND—Porteous Mitchell & Braun—77-89  
Ryan's—76

## MARYLAND

BALTIMORE—Hutzler's—74-77-89-92  
Hochschild-Kohn's—76-82  
Hecht Co.—80-83  
Stewart's—86

## MASSACHUSETTS

BOSTON—Filene's—74-77-80-89  
Conrad's—76-87  
LYNN—Burrows & Sanborn—76  
SPRINGFIELD—Steiger's—77-83  
Forbes & Wallace—80

## MICHIGAN

DETROIT—J. L. Hudson—74-77-80-82-83-89  
Ernst Kern—92  
Crowley Milner—87  
Russek's—75  
Grand Rapids—Herpelheimer's—72-77-83-92  
Wurtzburg's—87-89  
LANSING—J. W. Knapp—77

## MINNESOTA

DULUTH—Glass Block—77  
MINNEAPOLIS—The Dayton Co.—74-75-77-79-92  
Donaldson's—80-87-89  
Fallon's—72  
Power's Dry Goods Co.—83  
ST. PAUL—Golden Rule—77-79  
The Emporium—89  
Field Schlick—92  
Schuneman's—83

## MISSISSIPPI

JACKSON—The Emporium—87  
The Corral—72

## MISSOURI

KANSAS CITY—Macy's—75-77-83-87-89  
Bettinger Trunk Co.—72  
ST. LOUIS—Stix, Baer & Fuller—74-75-77-83-89  
Famous Barr—79-87-92

## NEBRASKA

LINCOLN—Miller & Paine—77-83  
OMAHA—J. L. Brandeis—75-76-77-83-89-92

## NEW JERSEY

ATLANTIC CITY—M. E. Blatt—77-83  
NEWARK—Kresge's—87  
Hahne's—82-83-92  
Bamberger's—75-77-86-89

## NEW YORK

BUFFALO—Hengerer's—89-92  
Adam, Meldrum Anderson—77  
J. N. Adams—83  
NEW YORK CITY—Bloomingdale's—75-77-80-89  
Lord & Taylor—82-92  
Macy's—83-87  
Arnold Constable—76-86  
Gimbel's—79  
ROCHESTER—Sibley, Lindsay Curr—75-92  
Foreman's—77  
McCurdy's—74  
Edward's—83  
SYRACUSE—E. W. Edward's—74-76-77  
Dey Bros.—82-83-87-89  
Flah's—92

## NORTH CAROLINA

CHARLOTTE—J. B. Ivey Co.—89

## OHIO

AKRON—M. O'Neill—74-77  
Polsky's—75-89  
CINCINNATI—Shillito's—72-75-76-77-83-86-89  
Pogue's—82-83  
CLEVELAND—Higbee's—75-77-83-89-92  
Halle's—74-87  
The May Co.—76  
COLUMBUS—F. & R. Lazarus—72-74-77-83-86-87-89  
DAYTON—Rike-Kumler—75-76-77-83-86-89  
TOLEDO—Lampson's—76  
McKelvey's—77  
LaSalle & Koch—89

## OKLAHOMA

OKLAHOMA CITY—Kerr's—74-82  
Halliburton's—77-83-87  
TULSA—Vanderver's—77  
Brown-Dunkin—89-92  
Seidenbach's—83

## OREGON

PORTLAND—Meir & Frank—77-87  
Lipman-Wolf—89  
United Luggage—72  
Olds & King—83

## PENNSYLVANIA

ALLENTOWN—Hess Bros.—76-89  
PHILADELPHIA—Strawbridge-Clothier—77-82-89  
Lit's—74-75-83  
Blauner's—76-80-87  
PITTSBURGH—Joseph Horne—75-77-82-89  
Kaufman's—74-83  
Gimbel's—87  
Jonason's—92

## RHODE ISLAND

PROVIDENCE—Cherry & Webb—87-92  
The Sheppard Co.—77  
The Outlet—83

## SOUTH CAROLINA

COLUMBIA—J. B. White—87

## TENNESSEE

MEMPHIS—Lowenstein's—77-83  
NASHVILLE—Loveman's—75  
Harvey's—77  
Castner-Knott—83

## TEXAS

DALLAS—Netman-Marcus—87  
Sanger Bros.—77-83-89  
FORT WORTH—Monnig's—80  
Leonard's—72-87  
Stripling's—83  
HOUSTON—Battlestein's—87  
Foley's—77-83-89  
Joske's—76  
Jay's—80

## UTAH

SALT LAKE CITY—The Paris—74

## VIRGINIA

RICHMOND—Thalhimer's—75-77-82-86-89  
Miller & Rhoades—74-83-87-92

## WASHINGTON

SEATTLE—Bon Marche—77-83-87-89  
Frederick & Nelson—92  
SPOKANE—Spokane Dry Goods Co.—76-77-89  
The Crescent—83

## WEST VIRGINIA

CHARLESTON—Stone & Thomas—89  
Coyle & Richardson—72  
WHEELING—Stone & Thomas—83-89  
HUNTINGTON—Anderson Newcomb—76

## WISCONSIN

MILWAUKEE—Milwaukee Boston Store—76-77-89  
Schuster's—75  
Gimbel's—87  
Chapman's—83-92  
Gem Leather Goods—72

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in nylon, orlon and dacron fabrics  
\*A DuPont Fiber \*\*A DuPont Acrylic Fiber



# Hollywood Holiday

(Continued from page 68)

Beverly Hills, get off at Beverly Drive and walk the four blocks between Wilshire and Santa Monica Boulevard, viewing the shops. Keep your eye out for celebrities.

Also visit *Lane Bryant's* beautiful store at 233 North Beverly Drive. Other choice shops: *Saks Fifth Avenue*, 9600 Wilshire Blvd.; *I. Magnin*, 9700 Wilshire Blvd.; *J. W. Robinson & Company*, 9900 Wilshire Blvd.; *Bullocks-Westwood*, 10861 Weyburn Avenue, Westwood Village.

**Dinner:** For dinner Tuesday night, you should make reservations at *The Luau* (pronounced Loo-ah-oo). See Restaurant list for address and telephone number. So far, no night life has been suggested since you will be intensely sleepy most of the time during your first three or four days. This is because of the sea-level of L. A.

**Wednesday:** Take the trip to Catalina Island and be sure to take along a camera. Also take along your bathing suit—unless you plan to buy one (a temptation) in Avalon, the chief city on Catalina Island.

Your boat train leaves the Pacific Electric Station (6th Street and Main) at 9 A.M. Round trip to the harbor is \$1.04. Departure time from Wilmington is 10 A.M. Transit time to the Island is two hours and round trip fare is \$6.80.

If you prefer to fly, there are two amphibian departures daily, one at 9:30 A.M. and one at 4 P.M., both from the Wilmington-Catalina Terminal. Time to the Island is 20 minutes and costs \$13.84 round trip.

Once on Catalina, you will want to take the glass-bottom boat trip, 40 minutes, \$1.50; the overland-mountain rim trip, 50 minutes, \$1.15; and the Bird Park trip.

If you decide to remain overnight, accommodations at *Hermosa Hotel* run from \$4 to \$6 nightly for two.

For reservations and further information, call *Catalina Island Company*, 5555 Hollywood Boulevard, HOLLYWOOD 9-2111. If you decide not to remain on the island, you will be back in Los Angeles at 7 P.M.

A quick trip to your hotel for a breather, a change of clothes, and two calls for reservations will make it possible for you to have dinner at *Ciro's* and catch their early show, then to *Mocambo* for the late one.

**Thursday:** It might be just as well to leave this morning free, so that you can send out laundry and cleaning after sleeping late, or write letters or send cards. Also make reservations at the *Wilshire Brown Derby* for a noon luncheon—you're sure to see some celebrities. In one day, we said hello to *Don Taylor*, *Mike O'Shea*, *Joanne Dru* and *John Derek*.

Plan to be at the *Ambassador Hotel* at 1:30 P.M. to be picked up by the bus for *Knott's Berry Farm*; price, \$3.50. *Knott's Berry Farm* started as a small highway stand, now consists of a tremendous restaurant, a *Gold Rush Village* and a ghost town, country stores, stagecoaches, an ore railroad and a small chapel. Have dinner there (price in addition to transportation but reasonable) and return to Los Angeles in time to take the tour to *Olvera Street* and *China Town*, 3½ hours, starting at 7 P.M. Price, \$3.25. *Olvera Street* was Los Angeles' first Main Street. Here you can buy perfumed candles at the shop of *Jose, the Candlemaker*, sip Mexican hot chocolate (made with a strong dash of cinnamon) at *La Golondrina*, buy huaraches, baskets, have your portrait done in pastels, listen to the music of mariaches.

From *Olvera Street* you will continue to *China Town* on North Broadway and on to the last sight, *Griffith Park Observatory*, with its view of the city lights.

**Friday:** Set out early for *The Farmer's Market* at 3rd and Fairfax Avenues. Easy

to find in a car and ample parking space easy to reach by transferring to the *Fairfax bus* at Wilshire.

Spend the morning roaming around the "Farmer's Dell," a shop section where you can buy Brazilian crocodile bags, Swedish pottery, Guatemalan cottons, goods from Britain, Mexico and the Orient.

Have luncheon there at noon. You select what you want from the various concessions, find a table under a gay parasol.

Plan to be at the *Ambassador* by 1:30 P.M. to be picked up by your bus drive for the Pasadena and the Huntington Library tour, time 3½ hours, tariff, \$3.25.

You will see the *Los Angeles Civic Center*, *Sycamore Grove* where the various state picnics are held, *Orange Grove Avenue* along which the *Rose Parade* moves. The *Rose Bowl*, *Cal Tech* where atomic experiments are conducted, *Huntington Library*, *San Gabriel Mission* (admission 25¢ to help maintain it).

Friday night, after having made reservations earlier in the week, put on your prettiest short formal (if feminine) or your best dark business suit (if masculine) and have dinner at *Moulin Rouge*. As this is written, *Moulin Rouge* is the rave of the town. Their show has a cast of 80 and goes on at 8:30 and again at 11:30. There is no cover charge, but there is a \$6.18 minimum which you will have no trouble absorbing in excellent food and beverages.

**The Weekend:** The trouble with having only one weekend to spend in Hollywood is that there are too many choices to make as to how to make the most of it. *Palm Springs* is a winter resort and is a wonderful place to see celebrities. *The Doll's House*, *Don*, *the Beachcomber*, *The Steak Ranch*, *El Mirador* and *Howard Manor* are dining spots patronized by the picture set. Also *The Tennis Club* and *The Racquet Club*, which are private. However, guest privileges can usually be arranged by the manager of your hotel.

Rates during the season run from \$25 per day for two, skyward. Restaurant tariffs are about the same as they are at Los Angeles' better chuck wagons.

If a celebrity hunt at *Palm Springs* isn't to your taste, you may wish to consider a trip to *Santa Barbara* or the small city of *Solvang*, thirty miles inland from *Santa Barbara*, which was founded by three pioneering Danes in 1911. A Saturday morning community breakfast in Danish style and folk dancing on Saturday night add color to a brief stay.

If you're on an easy time schedule, you might want to take some far-flung side jaunts; to *Lake Arrowhead* for summer sports high in the mountains, or to *Death Valley*, the lowest point on the American continent, or a tour down to *San Diego* and *Tijuana*, which takes you over the Mexican border. Note: Naturalized citizens and aliens should check on re-entry regulations before crossing the border.

**Special Events:** As soon as you reach Los Angeles you should check with the *All-Year Club of Southern California*, 15 West 6th Street, MUtual 5309 for information about these events: *The Ramon Pageant at Hemet* (usually the last weekend in April and the first in May). *The Santa Barbara Fiesta* (when the moon is full in August). *The Fisherman's Fiesta* (in September, when the fleet is blessed before starting another year of combing the deep). *Carnival of Lights at Newport Balboa* (usually in July, a sort of rose parade on water). *The Lurline from Wilmington Harbor* (about every 10 days).

So there's *PHOTOPLAY's* plan to give you a pack of holiday excitement without breaking the family bank. Have fun!

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Nine figure-flattering styles, sizes 32 to 44, from \$12.98 to \$19.98, at a good store near you, or write to *Surf Togs*, 1370 Broadway, New York City 18. In Canada: *Pedigree Mfg. Co., Ltd.*, 6407 Boyer Street, Montreal.

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**The Heave Ho**—You'll never have bra-sag when you wear Exquisite Form 505. Stitched and reinforced under the cup...to keep the uplift up.

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**For fit without fidgets...switch to Exquisite Form 505**

*Exquisite Form*  
BRASSIERES

Ask for Exquisite Form 505 wherever you buy your bras. Regular or padded bandeaux, three-quarter length and longline styles.

**\$1.50**

as illustrated

Other styles to \$3.00





# HOLLYWOOD HOLIDAY

(Continued from page 86)

## How to Reach Hollywood:

All roads on the earth and lanes in the sky lead to Hollywood. If you get your kicks on Route 66, you can follow it all the way to the Los Angeles City Hall; if you have fun on 101, it will lead you to the Pacific Ocean and impressive Ocean House, once the home of filmstar Marian Davies. If you go by rail, you'll be able to travel comfortably and luxuriously on regular-fare trains with special dome-cars for observation of the scenery. If your idea of the best way to start a vacation is on a four-motored cloud, the airline will bring you into Los Angeles International Airport where you will see passengers wearing orchid leis strung the day before in Honolulu, carrying baskets bought three days before in Manila, or wearing sweaters bought four days earlier in Melbourne. Bus travel, too, has been made increasingly attractive and offers excellent low-cost service.

Listed at right is a sectional guide which will give you some idea of the *Round Trip* cost of transportation from your home to Hollywood. The cost of food is not included in any of the fares, except firstclass air fares, which include delicious meals served aloft.

To Hollywood From:	Via Greyhound or Trailways	Via Rail (Lower Berth)	Via Rail (Chaircar)	Via Air—1st class	Via Air—tourist
Atlanta	\$ 90.67	\$221.50	\$124.83	\$276.92	\$241.27
Boston	122.89	312.21	173.42	366.16	243.80
Chicago	81.42	193.72	103.67	250.82	174.80
Dallas	61.18	141.74	79.06	168.94	131.10
Denver	47.22	128.17	69.69	132.71	None
Detroit	98.15	229.67	125.14	284.05	197.80
Minneapolis	81.19	190.21	103.67	241.39	181.70
New York	117.42	296.88	159.85	347.19	227.70
St. Louis	80.56	183.94	98.38	227.24	167.90
San Francisco	11.73	47.90 (The Lark)	19.90 (Daylite)	48.19	31.05

FEDERAL TRANSPORTATION TAX OF 15% INCLUDED IN ALL QUOTATIONS

## Hotels:

In the list below, those hotels having their own private, heated swimming pools have been starred (\*).

- \* **Ambassador**, 3400 Wilshire Boulevard, DUunkirk 7-7011; \$12 per couple up. Set in its own private park, this is the home of the world-famed Cocoonut Grove. Near everything, with its own tennis courts, fine shops, small movie, Dalzell Hatfield art gallery. Reservations required.
- \* **Bel-Air Hotel**, 701 Stone Canyon Rd., ARizona 7-1271; \$18 per couple up. Elegant, quiet, reservations well in advance. (Fine dining room, but no supper club, no entertainment because it is located in residential Bel-Air.)
- \* **Beverly Hills Hotel**, 9641 Sunset Boulevard, CRestview 6-2251; \$19 per couple up. Gathering place of the world-famous.
- \* **Beverly Wilshire**, 9514 Wilshire Blvd., CRestview 5-4282; \$16 per couple, up. Within walking distance of some of the best shops in the world—J. W. Robinson's, I. Magnin, Saks 5th Avenue, London Shop.

**The Biltmore**, 5th Street at Olive—town, Mlchigan 1011; \$9.50 per couple, up. Great commercial hotel; famed Biltmore Bowl and Rendezvous Room, Cowie Galleries, near metropolitan LA shopping center.

\* **Chapman Park**, 615 S. Alexandria, DUunkirk 4-1181; \$10 per couple, up. In heart of Wilshire district, across street from Ambassador and Brown Derby.

\* **Garden of Allah**, 8152 Sunset Blvd., HOLlywood 9-3581; \$8 rooms, \$16, cottages. Set in a garden at the entrance to the Sunset Strip.

**Gaylord**, 3355 Wilshire Blvd., DUunkirk 9-4161; \$9.50 per couple. Wilshire District opposite the Ambassador, next door to Brown Derby. Big and convenient.

**Hollywood Drake**, 6724 Hollywood Blvd., HOLlywood 9-2241; \$5 per couple. Small hotel on "the boulevard"—reservations required.

**Hollywood Hotel**, 6811 Hollywood Blvd., HOLlywood 3-4181; \$5 per couple. Genteel dowager of hotels; read about it in Hedda Hopper's

recent book, "From Under My Hat."

**Knickerbocker**, 1714 Ivar Avenue, HOLlywood 5-3171; \$8.00 per couple, up. Four blocks from NBC, 5 blocks from CBS, 7 blocks from Mutual.

\* **Miramar**, Ocean & Wilshire Blvd. (Santa Monica), EXbrook 4-3731; \$10 per couple. Across the street from the Pacific Palisades Esplanade.


**Plaza**, 1637 N. Vine St., HOLlywood 5-1131; \$7.50 per couple, up. Across from Hollywood Brown Derby: block from NBC, 2 blocks from CBS.

\* **Roosevelt**, 7000 Hollywood Blvd., HOLlywood 9-2442; \$10 per couple. Big, beautiful, block from Grauman's Chinese. The Islander supper club tops in Canton cuisine.

**Statler**, Figueroa between 7th & Wilshire, MADison 9-4321; \$9 per couple. Los Angeles' newest hotel; Cafe Rouge and Terrace Room popular rendezvous.

\* **Town House**, 2961 Wilshire Blvd., DUunkirk 2-7171; \$15 per couple. A Hilton Hotel, very chic; near Wilshire Derby and Bullock's-Wilshire.





YOU  
CAN  
CARRY  
HOME  
A  
BRA  
THAT  
KNOWS  
ITS PLACE

**AND STAYS THERE...**

while you go through the busiest day, the dancing-est evening. The artful wiring, the elastic band, the circular stitching work together to give you perfect lift and separation...plus a wonderful new feeling of safety! White only; broadcloth or nylon. A cup, sizes: 32-36. B cup, sizes: 32-40. C cup, sizes: 32-42. \$2.95. *Sold at fine stores everywhere.*

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# HOLLYWOOD HOLIDAY

## Restaurants Patronized by Celebrities: *All prices quoted do NOT include alcoholic beverages*

Nearly everyone who visits Hollywood hopes to have the thrill of being seated next to his or her favorite star. Listed below are those spots where this dream is most likely to come true.

**Romanoff's**, 140 S. Rodeo Dr., Beverly Hills, CRestview 4-2105. Open Sundays 5:30 until 1 A.M. Other days: noon until 1 A.M. Reservations essential. Dress—your best afternoon dress during the day; your best cocktail suit at night. Tariff—\$10 for 2, up, up, up.

**La Rue**, 8633 Sunset Blvd. (on the Sunset Strip), BRadshaw 2-2733. Closed Mondays. Open for dinner from 5 until midnight. Owned by Billy Wilkerson, owner of The Hollywood Reporter, one of Filmdom's form charts. Reservations essential. Tariff—\$10 up for 2.

**Dave Chasen's**, 9039 Beverly Blvd., CRestview 1-2168. Closed Mondays. Other days, 6 P.M. until 1 A.M. Restaurant is cosy rather than awesome as Romanoff's and La Rue are, and the food is spectacular. \$10 up for 2.

**Sportsman's Lodge**, 12833 Ventura Blvd. (In the Valley), STanley 7-3035. Sundays 4 until 2 A.M.; weekdays 5 until 2 A.M. You can catch your own trout if you prefer. \$12 up for 2.

**Scandia**, 9131 Sunset Blvd. (on the Strip) BRadshaw 2-3959. Closed Monday; other days noon to 1 A.M. Small, intimate room; menu on blackboard consisting of Scandinavian specialties. Reservations essential. \$6 up for 2.

**Tail o' the Cock**, two locations: 477 S. La Cienega, BH, BRadshaw 2-2214, and 12950 Ventura Blvd. (Valley), STanley 7-1914. Both open 11:30 A.M. to 2 A.M. daily.

**Bantam Cock**, 643 N. La Cienega, BH, WEBster 7143—Daily 5 P.M. to 12 midnight. All three of these restaurants are operated by the same company which insists upon quality, Southern style. Food and service are always tops. Tariff—\$6 up for 2.

**Brown Derby**: Four locations: 1628 N. Vine St., HOLlywood 9-5151. Main DR noon to 11; coffee shop from 7 A.M. to midnight. 9357 Wilshire Blvd., BH, CRestview 6-2311—11 A.M. to 10 P.M. 4500 Los Feliz Blvd., OLYmpic 2913—Coffee shop 7 A.M. to midnight; DR noon until 10 P.M. 3377 Wilshire Blvd., DUNkirk 4-5151 8 A.M. to midnight. Coffee shop meals are moderately priced; main dining room from \$6 up for 2.

**The King's**, 8153 Santa Monica Blvd. HOLlywood 4-8303. 5 P.M. to 4 A.M.

daily. Specializes in sea foods flown in from all directions. Reservations.

**Cock 'n Bull**, 9170 Sunset Blvd., BRadshaw 2-1937; Lunch 12:30 until 2:30. Dinner 6:30 until 10:30. One goes to the buffet table to select one of about six entrees available daily; salad is brought to the table and a waitress serves beverages and dessert. Menu is British; spot is a hangout for writers, publicists, photographers and celebs. \$4 up for luncheon for 2; \$7 up for dinner for 2.

**The Trails**, 6501 S. Sepulveda Blvd., ORchard 1-1622; Sundays noon until midnight. Mondays 11 until midnight. Others 11 until 2 A.M. Owned by Esther Williams & Ben Gage, this spot is truly Western in fun, hospitality and the thickness of its steaks. Always a celeb somewhere, particularly around 11 P.M. \$6 will do it.

**Nickodell**, 1600 N. Argyle Ave., HOLlywood 7-3557. Daily 10:30 A.M. until 2 P.M. The hangout of the radio & TV industry, place is mobbed at noon. Reservations essential except mid-afternoon. \$5 for 2.

**Gotham**, 7050 Hollywood Blvd., HOLlywood 9-1438. Daily 10 A.M. until 2 A.M. Typical delicatessen; the younger film set likes to stop here after a premiere. \$2 up will do it comfortably.

**Barney's Beanery**, 8447 Santa Monica Blvd., HOLlywood 4-9988. Daily—5 P.M. to 5 A.M. Unimpressive exterior, but there is a legend that if you sit in Barney's often enough and late enough you will see everyone in Hollywood ordering the Beanery's wonderful onion soup. Costs about what you pay at the hangout back home.

HERE IS A LIST OF RESTAURANTS, some patronized by picture people, which serve certain food specialties:

**Chinese Food**: THE BEACHCOMBER, 1727 N. McCadden Pl. (½ block N. of Hollywood Boulevard) HOLlywood 9-3968. Daily, 4 P.M.-midnight. South Seas atmosphere, rain on the roof, exotic beverages, gorgeous Cantonese food. Reservations essential. \$10 up for 2.

THE ISLANDER, in the Roosevelt Hotel, HOLlywood 9-2442. Daily 4-2 A.M. Hawaiian entertainment, dancing for patrons, Cantonese menu. \$10 up for 2.

THE LUAU, 421 N. Rodeo Dr., BH, BRadshaw 2-8484. 4 P.M. to 2 A.M. daily. Presided over by Steve Crane, this is the newest, smartest, one of the greatest. \$10 up for 2.

**French Food**: PERINO's, 4101 Wilshire Blvd., DUNkirk 3-1221. Noon to midnight daily. Expensive, but said to be the best restaurant west of Paris. Tariff—\$12 up for 2.

CAFE DE PARIS, 7038 Sunset Blvd., HOLlywood 4-9812. Closed Tuesdays. Otherwise 5 P.M. to 2 A.M. After 10 the guests join an accordion player in song. Impromptu floor shows, cozy friendly. \$5 up for 2.

**English Food**: TALLYHO, 8750 Beverly Blvd., BRadshaw 2-3801. Daily 5 P.M. to 2 A.M. Very tavern-in-the-town, fireplaces, hunting prints, copper mugs. \$6 up for 2.

**Swiss Food**: SWITZERLAND, 4057 S. Figueroa, ADams 9292. Closed Mondays. Otherwise 5 P.M. to 2 A.M. *Gemütlich*—yodeling, rollicking music, dancing, laughter.

**Smorgasbord**: BIT OF SWEDEN, 9051 Sunset Blvd., BRadshaw 2-2800. Closed Tuesdays. Otherwise noon to 2:30 P.M. Dinner 5-9:30, Sundays 1 P.M. until 8:30. Don't go here if you're dieting—you'll lose your mind. \$5 up for 2.

**Italian Food**: VILLA NOVA, 9015 Sunset Blvd., CRestview 5-9431. Daily 4 P.M.-2 A.M. Intimate, secluded, charming—food superb. Great spot for sweethearts. \$6 up for 2.

**Belgian**: FRASCATI's, 9501 Wilshire Blvd., CRestview 5-9702. Daily 11 to 11. Opposite the Beverly Wilshire, this place offers interior or exterior dining, everything from a cup of coffee to a steak. \$4 luncheon, \$6 dinner for 2.

**Hot Fudge Sundae**: C. C. BROWN, 7007 HOLlywood Blvd., HOLlywood 9-0675. 11:30 A.M. to midnight. You have never lived until you've dipped a spoon into one of these hot fudge or hot caramel sundaes. Send home a box of Ragtime Chocolates! Live it up. \$1 for 2 sundaes, including tip.

**Home-made Pie**: Carroll's 3532 West 8th St. (Wilshire District) Closed Sundays. Otherwise 7:30 A.M.-8 P.M. A homelike spot, the pastry here is the best anywhere, including the great name restaurants. Have only pie some night—although everything else is tops, too. Prices sensible.

**Hamburgers**: PEPY's, 5800 W. Jefferson (at Rodeo Road). Sundays, noon to 12:30 P.M. Otherwise 11 A.M.-12:30 P.M. They call their cheeseburgers "dreemburgers" and they are worthy, 45c wit de woiks.

BIFFS—(all 6 locations open 24 hours daily) 9711 Wilshire, Beverly Hills, 6415 Yucca, HOLlywood, 11146 Magnolia, N. HOLlywood, 4034 Crenshaw, Baldwin Hills, 8510 Van Nuys Blvd.,



V.N., 10811 Pico Blvd. West L.A. Cheeseburgers are 55c; their little thin hotcakes are terrific.

### Off-Trail Fascinations

THE SELF-REALIZATION FOUNDATION LAKE SHRINE is a beautiful spot located on Sunset Boulevard just before it reaches Highway 101. It is worth investigating. You can drive into a large parking lot, then wander around, preferably taking the footpath which encircles the lake. The shrine itself is a concrete cask—and beside it is a plaque reading: "World Peace Memorial, dedicated to world brotherhood on August 20, 1950, by Paramhans Yogananda and Lt. Governor Goodwin J. Knight." The Memorial contains a portion of the ashes of Mahatma Ghandi.

In Arcadia, California (where the Santa Anita Turf Club is located) visit the LOS ANGELES COUNTY AND STATE ARBORETUM. This was once the estate of E. J. (Lucky) Baldwin. A walk through this historic grove will provide a glimpse of the Queen Ann Cottage, now renamed Baldwin Casino. It is said that Mr. Baldwin's lady guests were established in this wooden palace, ornate with the taste of an earlier generation. The cottage's marble steps,

solid lead bathtub, intimate commode and enclosed lavatory were the last word in elegance when installed.

Also to be restored are the coach barn with its elaborate horse stalls and cast-iron fittings and the Hugo Reid Adobe where Mr. Baldwin died in 1909.

In Wilmington (the harbor city) be sure to pay a Sunday visit to the historic home of GENERAL PHINEAS BANNING. Built in 1864, the 3-story mansion still looks down upon its spacious grounds brightened by the giant wisteria planted more than 80 years ago by General Banning's Chinese gardener who brought the seeds from his homeland.

The house itself has 30 rooms and a double veranda along which hoop-skirted ladies and gallants in the gray uniform of the Confederacy strolled when the moon was high and thousands of candles sent their glow across the waters of the harbor whose building was General Banning's dream. That harbor is now surrounded by Wilmington, the city General Banning founded in 1869 and named in honor of his home town in Delaware.

If you return to Los Angeles via San Pedro and Palos Verdes, pause for a moment at PORTUGUESE BEND to see

the only glass church in the world. Designed by Frank Lloyd Wright (Anne Baxter's uncle) it is a world memorial honoring Emanuel Swedenborg.

The LA BREA TAR PITS are located between Wilshire Boulevard and 6th Street, two blocks east of Fairfax Avenue. Park on a side street, then wander through the area. Some of the pits are still being worked, and scattered throughout the park are stone replicas of the gigantic animals that used to roam this area.

No trip to Hollywood would be quite complete without a visit to one of the VALENTINO SHRINES. His final resting place is in the Hollywood Cemetery Mausoleum, and even in this hallowed place, the vandals have found him. The bronze vases set on the face of the crypt were regularly stolen for the first few years after his entombment, and cheap glass vases had to be substituted.

Valentino has been dead 28 years this August, but Ditra Flamé, the lady in black, still keeps flowers in the vases.

### Theaters, Radio and TV:

**Ben Bard Playhouse**, 7165 Beverly Blvd., WEbster 1-2387. Dramatic-school playhouse where you will see tomorrow's stars. Admission trifling.

# KORDAY

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...and what a line these Frenchmen have! Voila! Korday's swirling can-can dress dancing under the stars, about \$15. Sunning...contoured bra \$2; Riviera shorts \$4; hat \$2. Not shown: matching skirt \$4; sleeveless blouse \$3; boy shorts \$3. Sizes 10 to 18 in white-striped blue, pink, or brown seersucker.

Wherever you like to shop, or write KORDAY SPORTSWEAR, INC., 1385 Broadway, New York



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—mighty lovely this summer!  
Annis' bloomer-bottom Sea  
Glamour swimsuit in bias-cut  
piqué with big dome-shape  
buttons—wonderful for sun and  
surfing. Black, white, red, jade,  
pink. Sizes 10 to 16, 9 to 15.  
At fine stores everywhere...8.95



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# HOLLYWOOD HOLIDAY

(Continued from page 91)

**Biltmore Theater**, 520 W. 5th St., MADison 6-8111. LA's *one* legitimate show-house where N.Y. plays appear. Admission from \$1.65.

**Call Board Theater**, 8451 Melrose Place, WEBster 8-5051. Excellent experimental theatre where talented newcomers are getting a start. Admission reasonable.

**Circle Theater**, 800 N. El Centro, HOLlywood 5-7500. Theatre in the round, experimental bills. Dark Mondays.

**Geller Theater Workshop**, 6040 Wilshire Blvd., YORk 5205. Student theatre.

**Hollywood Bowl**, 2301 N. Highland Ave., HOLlywood 9-3151. Symphonies under the stars during July and August. Some seats always available. Dress warmly.

**Pasadena Community Playhouse**, 39 El Molina Ave., PASadena, RYan 1-6918. Students and stars. Reservations suggested. Prices start at \$1.25.

**Padua Hills Theater**, CLaremont, LYcoming 5-1288. Evening performances Wed., Thurs., Fri. and Sat. at 8:30; matinees Wed. and Sat. at 2:30. Sunday Fiesta—5 performances. Weekdays—\$1.65. Sundays—\$3.00. Luncheon from noon to 1:15, \$2.00; dinner from 6 to 7:15, \$3.00. Spanish-Mexican-Indian folk drama.

**Turnabout Theater**, 716 N. La Cienga Blvd., CREstview 6-1005. Dark Mondays. This is the Elsa Lancaster theatre. Nightly at 9 she delights customers sitting on old street-car seats. First half of program consists of puppets on one stage; switch seats, watch Lancaster and company on opposite stage. Reservations essential.

**Radio Stations**: The best way to see radio and TV shows is to write well in advance. If you can't, go directly to the information window at each station and ask for seats.

**NBC**, Sunset & Vine, HOLlywood 9-6161.

**CBS**, 6121 Sunset Blvd., HOLlywood 9-1212.

**ABC**, 4151 Prospect Ave. (at Talmadge), NORmandy 3-3311.

**Television City**, Columbia Broadcasting Company's impressive new installation is at 7800 Beverly Blvd., WEBster 8-3011.

For information about other stations, consult the telephone directory.

## Museums & Art Galleries:

**Cowie Galleries**, Biltmore Hotel, MICHigan 6963. Some of the best of the westerners.

**Dalzell Hatfield Galleries**, Ambassador Hotel, DUNkirk 7-6702. Glen Lukens ceramics, Millard Sheets watercolors and oils, Bernard Rosenthal struc-

tural sculpture, plus old masters. 9-6 weekdays.

**Heilborn Studios**, 2350 Hyperion Avenue, OLYmpia 4500. 4 exhibition rooms: crafts, ceramics (masterpieces from Italy and Finland during the spring). Daily 1-6; Friday evening 7:30-9:30. Closed Sunday.

**Francis Lynch Gallery**, Hotel Statler, 946 Wilshire Blvd., MADison 6-1100. Open weekdays 10-6. America's leading artists. Always a good exhibition.

**Landau Gallery**, 702 N. La Cienega (outskirts of Beverly Hills), WALnut 7006. Showing 18 contemporary artists including Roger Kuntz, Keith Finch and Leonard Edmondson. Closed Sunday. Mon.-Sat. open 9-5:30.

**Mission Inn**, Riverside, Calif. Breathtaking re-creation of California life in Mission days.

## What to Take Home:

From **Patsy Brogan's**, 444 N. Camden Dr., BH, CREstview 5-7126—a suit, afternoon dress or cocktail gown worn by a star once or twice. These clothes, once photographed, can't be worn again, so stars turn them over to Patsy who sells them at nominal prices. Proceeds which stars receive go to their favorite charity.

From **Black's Indian Store**, 6926 Hollywood Blvd., HOLlywood 4-3381—an authentic reservation bracelet or corn-flower necklace set with turquoise. A Persian proverb says, "A turquoise given with the hand of love carries with it true fortune and sweet happiness."

From the **Hollywood Magic Shop**, 6268 Hollywood Blvd., HUDson 2-9402—party jokes and favors, gags, etc.

From the **Patio Shop**, 321 N. Beverly Dr., BH, CREstview 1-5271—a fanciful lamp or other bit of bric-a-brac. Owned by Harry Lackman, who directed many of Shirley Temple's early pictures, this shop is one of the most imaginative in town. All designs copyrighted.

From the **Artificial Flower Studio**, 678½ S. Vermont Ave., DUNkirk 8-2653—has artificial American beauty roses, magnolia blossoms, permanent philodendron and thousands of other lifelike plants.

From **Gifts For Men**, 438 N. Rodeo Dr., BH, CREstview 6-1454—has everything or anything that ever popped up in the dreams of your best beau.

From **The Farmer's Market**, 3rd & Fairfax, wares from every land for every purpose: the most exciting array of gifts and mementos in the city. Have fun.





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Also . . . *Super Chief* extra fare now only \$7.50 on this all-private-room streamliner, Chicago-Los Angeles. *El Capitan* extra fare dropped on this only all-chair-car streamliner, Chicago-Los Angeles.



America's New Railroad



(Continued from page 61)

You would call me "R.J."—or you might even make it "Arge," a blend a few kind friends have pinned on me. When you called me "Bob"—well, that bit would really worry me. I'd know something had fouled up somewhere.

You would be at home out-of-doors. Not that it wouldn't be enjoyable being indoors with you too—after all, there's nothing like a good Scrabble game. But there's a wholesome freshness that goes with an outdoor girl a guy just can't resist—and who would want to? You'd go for water skiing, fishing, tennis, bowling and you'd really know your way around a green—or you'd probably be a golf widow before you were a bride. I play golf as long as there's light enough to see. I wouldn't even mind if you could beat me—and that wouldn't be hard to do. My golf game goes back and forth, and of late it's been going back. We'd play at my old alma mater, the Bel Air Country Club, where I used to caddy for the stars.

We could grab a quick breakfast at Biff's before our golf game. And you wouldn't have to worry about me being on time—not since I've discovered those radio alarms that bounce you awake with no pain. I'm a cat-nap artist, one of those I'll-just-take-ten-minutes-more boys, but when all that happy music comes on—who wants to sleep? Furthermore, who can? And furthermore, I'd love to look at you over coffee and bacon and eggs. Being less technical, I'd just love to look at you.

It wouldn't surprise you that I'm eating all my meals out now. I used to make my own breakfast, but I panic when everything starts going at once, and what with

the coffee perking and the eggs boiling and the bacon burning—it was just a lot easier to get into the car and go over to Biff's. Dinner, I wouldn't attempt any more. No matter what the menu started out to be, nor how meticulously I followed "A Wolf in Chef's Clothing," the cookbook Jeff Hunter gave me, I always wound up warming up some enchiladas with a bro-mide on the side. Anyway, dinner for one's no fun. Dinner for two—that would be more like it . . . with you.

You might as well know, I'm a complete dud when it comes to keeping house. Why they call you girls the weaker sex, I'll never quite know. But with a year's experience "baching," I'm doing a little better now. I used to just drop things and depend on gravity to get them all back where they respectively belonged. I've gotten better organized now. And a fellow named Floyd, an ex-G.I. who works for a fine cleaning establishment, comes once a week and cases the apartment like a vacuum—picking up whatever needs to be laundered or dry-cleaned. But I'm still a real nothing when it comes to the mechanics of fixing things around a house. I do well to fix the rear-view mirror of my black hard-top Mercury.

You wouldn't be one of those girls who are forever looking into mirrors anyway. That bores me. Out on a golf course or a tennis court, you'd be concerned about your game—and not about how glamorous you looked. If you were my girl, you'd forget the shiny nose and concentrate on that fast serve.

I hope you'd go for simple clothes, but girls usually wear what they figure is the best—and in that, I'm with you. I would

really love you in white. Say a white low-cut evening gown—but not too low, about a half-a-whistle's-worth. And a white two-piece bathing suit—but not too Bikini . . . not on you.

You wouldn't wear too much make-up, I know. None of that doe-eyed business or layers of pancake. Just a little lipstick, and I don't care what the make-up experts advise, you wouldn't paint your lips larger than they are. Too much make-up destroys that freshness which is so wonderful. I've never figured out why girls keep working to cover it.

You would have pretty hands for I usually notice a girl's hands first. And when they're soft and feminine and expressive—they say a lot to me. You'd wear your hair loose and a little longer than many of the girls would. Your perfume, I hope, would be Arpege. And please, no corsages. If you wear flowers—just wear them plain. One rose, I think, says infinitely more. You wouldn't be a slinker—not even half-a-whistle's-worth. You could be the girl next door—but nobody like you ever lived next door to me!

On a date, we wouldn't live it up too much. And we couldn't, even if we would. Until recently my allowance totaled \$25 a week, which gives you a rough idea. When the studio gave me a raise not long ago, I thought I was really living—until my business manager assured me I was not. But you would soon learn that avoiding the plushy night clubs is my pet economy anyway. You can blow a whole week's allowance in them in one evening—easily. And besides, nobody has ever convinced me that being seen there furthers your career. We'd go when Peggy Lee or some-

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can't swim a stroke  
you'll keep up with  
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invisible swimming aid built right in!  
Nothing to inflate, no gadgets to bother with!

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EVER-FLOAT SAFETY SWIMSUIT  
give you new freedom and assurance in the water...  
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**for beauty on the beach, safety in the water... EVER-FLOAT SAFETY SWIMSUIT by LEE**

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body else great opened there. Otherwise, we'd have dinner together at the Gourmet or the Encore or anywhere where they have good food and a fine little combo—and where I can sign the dinner check.

On Sunday afternoons we might drive down the coast to La Jolla to have dinner with my mother and dad. You would love my whole family, and they'd be crazy about you.

We'd visit friends and talk pictures, and we'd go to all the movies that time allowed. After a show, I'd invite you to the apartment to listen to my record collection, but there's something in the small print that says no. No girls, no cats, no dogs, and no records or television or evening radios. Lease-wise, in an apartment, you can't even live—after 10 P.M. Which is as good an excuse as any for the fact that, even though I can't afford it, I'd like to have a house of my own.

And it would be fun to—go house-hunting with you. Nothing too elaborate—just a comfortable two-bedroom place more mellow than modern in the furnishings. The kind of house that goes with the Viking Oak pieces my mother left behind for me. I'm crazy for browns, and I hope you would be. I like large old prints, and we would spend days browsing around for just the right one. There would be a large fireplace and a master bedroom that would take an over-sized bed. There would be king-sized closets too. My closets now are like Fibber McGee's. Every time you open one, it's a good gamble a fishing rod or tennis racket or golf club or saddle or roll-away bed will conk you on the head.

More than anything else, you would have a sense of humor. And let's face it, more than anything else—that we could probably use. You could be an actress. Career girls, other things equal, are a cut above average with me. One thing sure, you'd be a real grown-up girl, and age, it seems, hasn't too much to do with this. You'd be a girl a guy could really talk to. And listen to, as well. You'd be a girl who mixes well at parties—and I don't mean mixing martinis. For above all, you would have consideration for others, and you would never embarrass a hostess, say, by taking one more martini than you should. Call me a square, but I've never liked to see any girl over-indulge. Knighthood may have flowered out (except on the screen)—but ladies . . . they'll never go out of style.

Lady that you would be, you'd better never be too obvious in any way. You wouldn't have to go out of your way to attract attention anyway. Nor would you talk about other guys to prove your popularity. You wouldn't have to tell me how many hearts you've had. That would figure. The important thing would be that mine tallies up the score.

You would be a movie fan, along with me. And if it wouldn't be asking too much, I hope you could be a fan of mine. A guy can't get too much encouragement, and I could sure use your faith in me. Believe me, you can get plenty discouraged watching yourself up on that screen.

You would be my best friend and my most constructive critic. In the intuitive way girls have, maybe you could find out from a few people why they've said success has gone to my head and that I've "changed." And while you're finding out—what success? You might tell them when I've been misquoted. (I can't go around pointing out, "Look—I didn't say this.") I can't go around kicking pebbles either. The thing I can do is work real hard because I want to be as good as I can possibly be . . . up there on the screen. As for the other, a guy would be a pretty static character if he didn't even change. The fans change too. If I stayed the same from year to year, they'd grow clear away from me.

You would believe in hunches, or humor me when I do. And you would, I hope, humor me in an extravagance or two. Say like collecting records of Glenn Miller's, Benny Goodman's, Peggy Lee's, Sinatra's—and every recording Jackie Gleason's ever made. You would get a little dreamy whenever you heard "Deep Purple," and you'd go for the writing of Samuel Shellenbarger and Ernest Hemingway. We'd have a standing date every Saturday night with Gleason on TV. You would know I take my steaks rare and my coffee black and strong—and you'd humor me that extravagance too.

Clothes? Well—that's where the money goes. And I hope you'd go along with me. I like sports clothes, but some of my coats would probably fracture even you. I don't like just plain coats and I've made a sporty convertible out of some of mine by having the tailor face the sleeves of a dark blue coat with red and a brown with yellow. When you turn the cuffs back, they double as sports jackets too. I can wear them either way, and it gives me more wardrobe changes. But I can't take any credit for the idea. I got it from Gilbert Roland, who does the same thing with plaids. And you would probably flip when you saw my new topcoat with the collar and pocket flaps and the split down the back all lined in plaid.

It's just something new, for a change. I've just been trying it for kicks. There are so few things a man can do to change his appearance anyway.

If you were my girl—you'd know I go too for French-style cuffs and for heavy cuff links. If I could afford them, I'd go for slacks or Mexican hand-woven flannel and custom-made shirts of silk shantung—instead of the \$4.95 numbers I wear around. If I could only stick to a system and budget better, maybe I could. But systems—they've always bothered me.

But I wouldn't have to be telling you

---

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my faults. You could, I'm sure, tell me. You wouldn't be one of those girls who make like psychologists, always taking a guy apart and telling him how to run his life. You wouldn't have to be an amateur psychologist even to tell me how I'm not running mine. Nobody would have to tell you how I procrastinate—how I keep meaning to do things but somehow I just can't seem to stretch the time around. I'm too self-centered. But then I wouldn't have to tell you. Any girl but you would have long since told me. Another girl might think I concentrate too much on my career—but you would understand the reasons why.

You would know, if you were my girl, why my career means so much to me. I discovered the movies, long before they ever discovered me. From the time I could talk—this was the big dream. I grew up around the biggest people in the motion-picture industry and they were the greatest, but even my family would not have bet a buck I'd stick to that dream or work toward it seriously. No one really knew how much it meant to me.

You would understand why I've got to be good in my job now—and be a credit to my studio and to Darryl Zanuck and to all the studio workers and stars who've given me every break in the book—and a few that weren't even there. It takes so many people to make you a star, and whenever I've needed them, they've all been there.

You would agree the rest would be up to me. Look at the pictures they've given me: "Beneath the Twelve-Mile Reef," "Prince Valiant," and now, "The Broken Lance" with Jean Peters, Dolores Del Rio and with Spencer Tracy—King Tracy—no less! I've been surrounded by some of the greatest actors in the business—like James Mason, Gilbert Roland, J. Carrol Naish and Brian Aherne. Any picture's sold with actors like those. And any lead can be so dull if you don't have actors around you like these. I've been given millions of dollars worth of advice and experience. The way I see it, if I miss, I'd have nobody to blame but me.

Still, you would know it hasn't all been easy, for all the help I've had. You would sense, the way girls seem to, that being starred in such biggies—sometimes I've been scared. I wouldn't have to explain to you how much it meant to get "Prince Valiant"—nor what a challenge it was to me. But all life's a challenge, and if you don't gamble, you don't win. You can't say—"I'm sorry, boys. I can't take this, I'm afraid." Besides, I've had too much faith in the people who've put me wherever I am.

You would know my gratefulness. And my feelings of concern are all the greater because, with all the breaks I've had, I've skipped a few of the stairs. Today's boy can be easily tomorrow's has-been. Sure, I'm doing okay now—but how long can a guy be a coming star? You've got to finally get there—and stay. And I'll always remember what a prop man once told me, that the slivers are always rougher coming down.

With you success would mean twice as much, and I'd probably worry twice as much about a future that would include you.

But I wouldn't want to meet you—yet. I'm not sure I'm ready for marriage now. I'd want to know myself better before I know you and before I considered asking you to take the big gamble with me. I'd want to be emotionally stable enough to do you justice too. I'd want to marry you forever. And I'd want us to have the same wonderful and rewarding life together my own parents have had.

I can't think of any good reason why you should—but I hope you wait for me.



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# DORA'S UP WITH MIDOL



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(Continued from page 40)

in "Our Town." In Lunt and Fontanne's production of "There Shall Be No Night," he was the young Finnish soldier who goes out to certain death.

Directors say, "Montgomery Clift doesn't play a character, he is the character."

Inevitably the weight of the tragedy he carried to the footlights penetrated into his own consciousness. His health broke and he regained his strength only by deserting Broadway and going out to do manual labor on a friend's ranch.

But peace of mind remained elusive. Returning to New York, he became a key member of a group of serious young actors who asked more of the theatre than the applause of enraptured playgoers.

Essentially, they were looking for a standard of values and a way of life, not merely a way to make a living. They found reading more stimulating than adulation, discussion more exciting than night clubs.

The stacks of books and records in Montgomery Clift's apartment multiplied while his wardrobe dwindled. By the time Paramount director Howard Hawks discovered him in a short-run Tennessee Williams play and signed him for Hollywood, he was subject to those two-necktie stories which later irked him.

Despite his subsequent protestations that he always had whatever clothes he needed, there are those who still assert that he came to Hollywood with three shirts—one dress shirt which was always either on his back or at the laundry, and a couple of sports shirts, the no-ironing kind, which he rinsed out in the wash basin in his one-room apartment.

Hollywood swiftly discovered that this handsome young man, who by birth, background and stage success rated an invitation from the best of social circles, much preferred his own company and that of a few long-time friends. Seeing his name in gossip columns meant nothing to him. Neither did he place any importance in being seen with the right people. He made it clear that his time off set belonged to him.

And before very long he had plenty of it, for he was having difficulty over pictures. He credited Elia Kazan with giving him the advice, "Take only those parts you can do with integrity. Then success will come of its own accord."

Acting on it, Montgomery Clift turned down roles which would have fattened his funds but bankrupted his pride. Before he appeared in "Red River," he was thirteen hundred dollars in debt. His next three pictures paid him one hundred thousand dollars each, but the habit of austerity stayed with him.

He made no secret of the fact that to escort Elizabeth Taylor to the premiere of "The Heiress" he had to rent a dinner jacket. He owned none of his own.

Notably, however, he made one impassioned foray into Hollywood society, but even that was done on his own terms.

After "The Search," a story about displaced children, filmed in Europe, he appeared, under sponsorship of The Organization For Rehabilitation Through Training, at a party attended by several hundred wives of executives, writers, directors and producers to plead for help for needy youngsters in distressed areas. He spoke movingly, drawing on what he had seen during the making of his picture. When the cause was important to him, Montgomery Clift was ready to prove he was no recluse.

But on the subject of girls, Monty remained skittish with interviewers. Most frequently seen with him was one whom

a reporter called, "a vague sort of mystery woman, always in the background."

Questioned about her, Clift took pains to explain, "No, we're not engaged, we're not in love, we don't intend to marry. She's simply a dear friend I've known for ten years. I've got to rehearse my roles with some one—I can't just go on a set cold—so I rehearse them with her." Then he added, "I want to make it clear there is no romance involved. If I'm seen out on a date with another girl, I don't want it to seem as though I'm running around."

What the woman in question thought about their relationship remains in the realm of vagueness and mystery. When asked about it recently, she refused comment with the statement, "That is private. I would rather not answer even one question because I would not know what kind of jungle I was getting into."

Customarily, however, Monty diverted questions about rumored romances by speaking, instead, of his work. There was a forecast of his own ultimate fate in his statement, "Mainly, I want to be responsible for what I do. If it is something good, I can take pride. If it isn't, I know it was my choice alone. You've got to be in position to risk your professional neck every six months. The important thing is to be in position to risk it."

There is indication that throughout his career Montgomery Clift has keenly realized that for every artist a conflict inevitably arises when his human need for love and companionship clashes with his consuming drive to attain perfection in his chosen field.

For the true artist must, first of all, put that desire for perfection ahead of all other interests in life. He must, in Clift's own words, "Be free to risk his professional neck every six months." The dedicated man will risk everything to maintain such freedom.

Yet, for all his dedication, he cannot escape being human.

He arrives, therefore, during the natural course of his development at the point where anonymous praise from audiences is not enough. He seeks also the affection and approval of that one person whom he, himself, holds in the highest regard.

Only with that person does he find the communication of shared experience. With that person, too, he is able to let down—to find release from the tension which everlastingly drives him toward new achievements.

But here a new conflict develops and intensifies. He now has two fears. He is afraid to relax the tension, for without, he may not be able to do the creative work to which he had dedicated his life. He also is afraid to become so devoted to a single person that the loved one's welfare may become more important to him than his own freedom.

Montgomery Clift, who has studied the history of all arts, could not fail to be aware of this bitter choice. Music, painting, acting, writing, all have their notable examples of great men who, through love, have sacrificed either their careers or the women who inspired them.

Until Mary came along, Montgomery Clift had been able to postpone this crisis. "No entanglements" was his motto.

But in Mary, he encountered a girl who by background, training and her own feminine instinct regarded love not as an entanglement but as a fulfillment and a way of life.

For here was no mere pampering heiress, no soiled darling beset by the notion the world owed her praise.

Instead, she has a family history in which men have depended on their wives for





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# YODORA

*your really soothing  
cream deodorant*

encouragement and help during stress and in which women have given both their work and their love to aid their men in reaching their goal. Her family has a history of big risks, big rewards, and above all, hard work and sacrifice.

The tradition of hard work has been carried down to Mary. In her training, responsibility has been emphasized over privilege. She has been coached in the old-fashioned manner to carry out her personal projects without any publicity.

Mary, too, had an ambition—but not the kind that Monty has. More than anything, she wanted to sing. Realistically, she realized her limitations as a performer. And although her father has influence in Hollywood she never used him to further her career.

Her own aspiration heightened her appreciation of Montgomery Clift's talent when they met and her own bubbly happiness made the deepest impression on him.

He could have been expected to dislike her on sight, because here was a girl who was the epitome of Hollywood Society (with a capital S) which he shunned. But who can resist a pretty—and trusting—young girl? A young girl who says with contagious enthusiasm as though she had never heard of such a thing as a recluse. "Oh, Monty, we're having a party. You will come, won't you?"

Certainly not Montgomery Clift, for when he likes a person, he responds instantly. Friends say, "You can see it happen. It's as if some one turned on a light."

Following Monty's first attentions to Mary there was a change. The "mystery woman" had long since vanished. He began paying more attention to his clothes. He no longer hid from his fans. He went out more. Montgomery Clift, even while he had not chosen to permit material possessions to dominate his life, had known such things from childhood. Drawing on his background, he became an attentive escort for Mary.

His dates with Mary continued in New York, where Mary's parents live and which he still regards as his home. Hand in hand, they window shopped along Fifth Avenue.

There was a change, too, in the sort of thing Monty was saying to reporters. Where once he had diverted all references to romance by changing the subject to work, he now remarked, for publication,

that he disliked being called "a bachelor." "A bachelor," he explained, "sounds like a man who intends never to marry. I want to get married some day."

But when pressed to describe the girl he wanted to marry, he again parried, "I like all girls. All kinds of girls, but I won't drag any particular girl into the spotlight by talking about her to reporters."

A little later, even that attitude softened. To a columnist, he talked unhappily about a new role, and when asked about his romance with Mary, he smiled and said, "That also is good." It was as if having attained a goal in his career, he could, at long last, allow himself to relax and live a little.

He timed his own return from a vacation to coincide with Mary's return from a cruise.

It looked like Monty was at last in love.

But time, maturity and some good hard thinking made these two young people realize that affection was not enough for a life-time partnership. Monty was no less dedicated to his work, no less willing to ever be in a position where economics would dictate his art. Mary, moving in the family orbit of love and attention, was wise enough to know that there are some differences in purpose which cannot be bridged. Montgomery Clift, the man, was wonderful. Montgomery Clift, the artist, separating himself from normal associations with the kind of concentration which drew from him the restrained, intense performance of Prewitt in "From Here To Eternity" could never be a husband who could put social obligations ahead of his work.

And so these two wrote their own ending to what had been a delightful, warm relationship. One to dream on, but not to have and to hold.

In the Spring of 1953, Mary was married. There was no rebound aspect to their romance. Rather, it was marked by an assurance that their backgrounds, their beliefs, their obligations to each other would allow them to find together the kind of life they both wanted.

And Monty? Montgomery Clift retains that greatest and most demanding luxury and need of the artist. Montgomery Clift has his lonely freedom.

(Montgomery Clift is in Indiscretion of an American Wife.)

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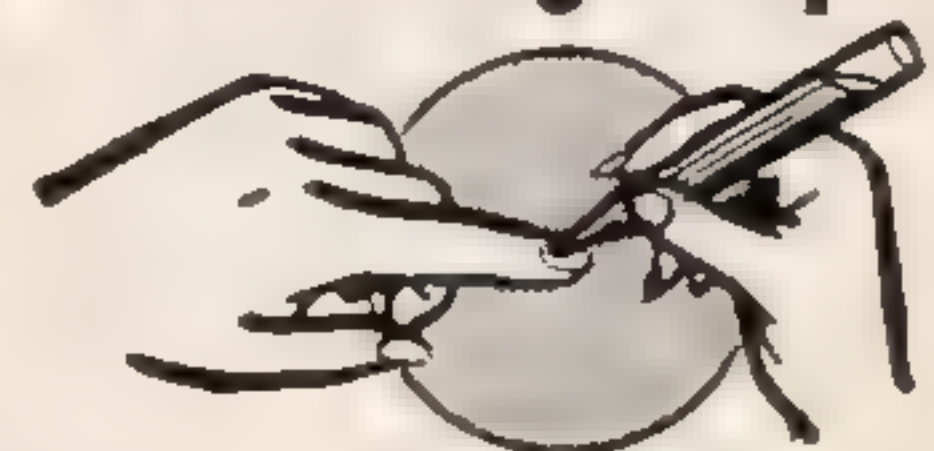
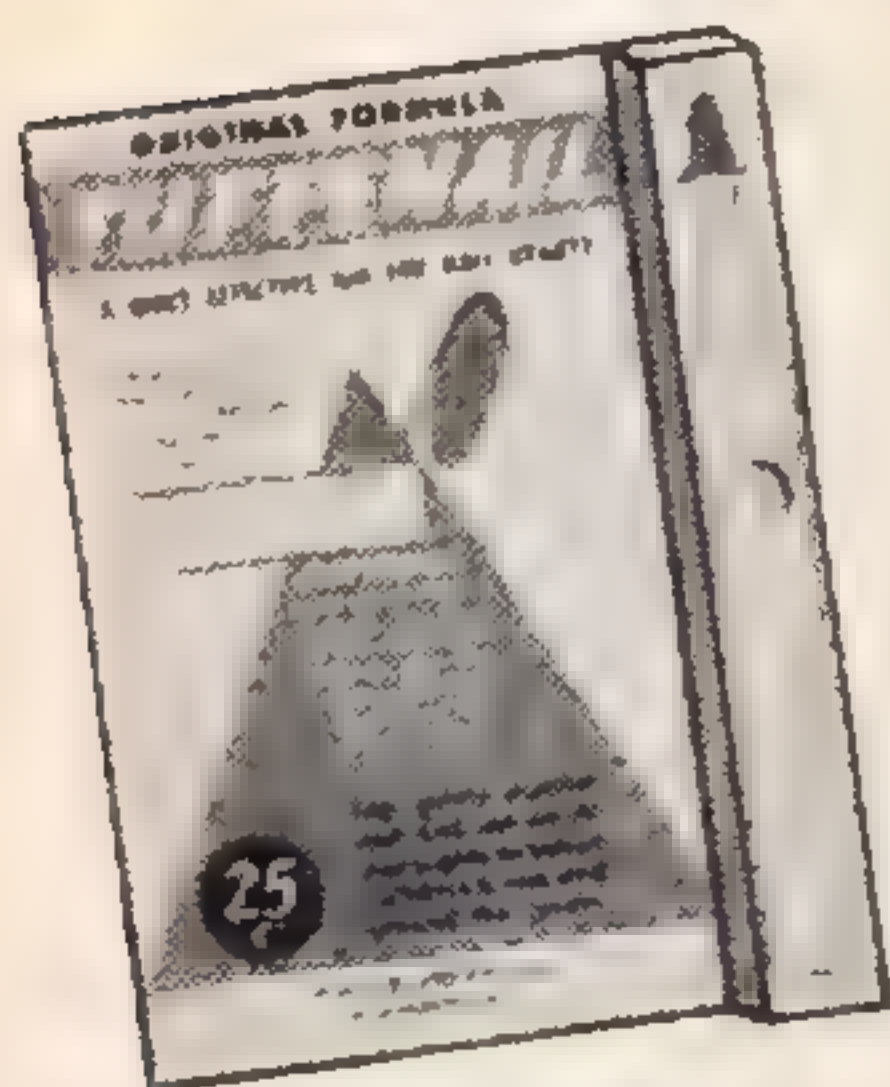


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# INSIDE STUFF



Bob Hope's good-natured kidding about the Monroe-DiMaggio merger has the whole town chuckling. Bob, here with wife Dolores, is in "Casanova's Big Night."



In spite of past feud rumors, Gordon MacRae, above with wife Sheila, hopes Doris Day will be in "Oklahoma!" He's number one choice for role of Curley.



(Continued from page 35)

Widmark, who is so loved on the lot everyone was disconsolate when he decided to leave and free lance . . . To keep peace with friends, fans and studio, Lana Turner's decided to leave her hair dark and wear a blonde wig in alternating pictures . . . And Guy Madison really threw the masked panel for a loop on TV's "What's My Line," when he told them he *wasn't* a blond! Well, he is certainly the boy who should know!

**Bride Of The Year:** Well, Marilyn Monroe finally got to Tokyo, and then on to Korea. It took a marriage to Joe DiMaggio and a studio suspension to turn the trick. And speaking of the most fabulous blonde since the late Jean Harlow, most of Joe's family was rather upset when his marriage excommunicated him from the Church. In fact, his married sister (she owns half of Joe's San Francisco home) didn't attend the wedding.

**Junior Critic:** It happened at the James Masons, who were tossing another inimitable party. As usual, little Portland Mason joined the guests at nine-thirty. "We have a wonderful surprise for you," exclaimed Pamela Mason, "we're going to run Hans Christian Andersen!" The picture went on and a few minutes later the fabulous Porty was shrieking at the top of her voice: "I can't stand Danny Kaye—he *bore* me!" Even the Masons were stunned, accustomed as they are to her frankness.

**Gable-Gram:** So typical, after twenty-three years at M-G-M, Clark Gable vetoed a farewell party when he checked off the lot. According to a close friend: "Clark's tired of living in Hollywood, but he doesn't know where to go. He doesn't want to get married, but no matter how often he explains this, his gal friends always get serious and spoil their romance." The King celebrated his fifty-third birthday on the "Betrayed" set. Lana Turner and Vic Mature gave him a cake baked in the shape of a crown. But Clark's little gift to Clark was the white Lincoln convertible with red leather upholstery in which he drove away for the last time.



Hardworking Mrs. Marilyn Bridgman of Watermill, New York has discovered that only Jergens Lotion gives her hands the care they need. She says:

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## Marilyn Monroe's Honeymoon Whirl

(Continued from page 37)

I forgot to mention that Mon-chan is the Japanese pet name for Marilyn and means "Sweet Little Girl." It is just about the most endearing term that can be said in Japanese and denotes quite a lot of affection in a country where affection is not displayed and where there are no words such as "I love you."

It's nice to keep in contact with Mon-chan—but often difficult—especially on a honeymoon. The honeymoon started in California, was interrupted for five days because Joe had to go to New York to prepare some television films (television interferes with everything), and then the DiMaggios continued where they had left off and went to Japan.

I was with Marilyn the day before she left for Tokyo and, among other things, she told me about the California honeymoon. But before I tell you about this, I think I should tell you something about the Japanese honeymoon. To change an old saying, second things first.

At this writing Mon-chan has left Japan and is in Korea entertaining the troops. This is something which she has wanted to do for a long time, and it certainly proves her marriage is a good thing because it helped her fulfill her ambition. I can just see the Monroe worrying whether the boys will like her, worrying about how she looks, especially her hair, and—I never made a safer bet—that before Marilyn finished singing "Bye, Bye Baby," they were already calling her Mon-chan or whatever pet name they have.

About her hair, I happen to know that for a day or so, the Monroe took care of it herself. Then Mon-chan soon discovered Tokyo had, among other things, modern beauty salons. They could do a good job and, although the equipment was the newest, old Japanese customs prevailed. For example, the manicurist stood while doing Marilyn's nails. This will be something for her to tell her friend Rosie when she gets back to the studio.

Marilyn loved Japan as much as the people loved her. It was the third time she had been out of the United States. The other two were: a quick trip to Mexico and one to Canada for the filming of "River of No Return." Joe is more of a traveler and had been to Japan where he is a hero. They go for American baseball as much, if not more, than they do for American movies.

Mon-chan found Tokyo to be everything Joe told her about it, and then more. For

the first few days DiMaggio and the Monroe honeymooned at the Imperial Hotel, which is as modern as any hotel in N.Y. or L.A. It was built by Frank Lloyd Wright, who is, as Marilyn puts it, "related to Anne Baxter." Here Marilyn and Joe had to practically barricade themselves in their rooms. A large stone at the entrance was crushed under the weight of the crowd eagerly hoping to get a glimpse of her.

The Japanese people were in love with Mon-chan, and the press was soon to be. Instead of hiding out as they had to in the first half of the honeymoon, Marilyn and Joe held a press conference in their hotel suite for two hundred reporters and photographers. I must say that marriage hasn't changed Marilyn a bit. She was about two hours late for the conference, but she had a good excuse: The way she looked. Of course the newspapermen forgave her immediately. I must tell Mon-chan that I'm proud of how she conducted herself at this conference. I realize how nervous she must have been when she entered the room to face the press. Before Marilyn left for Tokyo she said to me: "Hold a good thought for me." She was thinking of conferences like this, entertaining the troops, etc. Well, anyway, once Marilyn actually faced the press and started talking, her nervousness disappeared and she became herself, a Mon-chan.

Far from home and the studio, Marilyn's answers proved that the many remarks credited to her in the past are strictly true Marilyn Monroe and were not given to her by anyone to say.

"We are told you do not wear anything under your dress. Is that true?" asked a reporter. He certainly must have seen the fringe of lace peeking from beneath the red wool form-tight dress she was wearing. Or it could be that he never got to the bottom of the dress.

"I'm planning to buy a kimono tomorrow," the Monroe evaded with a grin.

Later another newsman, pointed to a dark fur piece the Monroe had just placed over her arm, signaling she was getting ready to leave, asked: "What kind of fur is that?"

"Fox—and not the 20th-Century kind," she smiled, making obvious reference to her then-current trouble with the studio concerning "Pink Tights."

When asked about men, she said, "There are several Hollywood actors I enjoy working with but Joe, here, is my favorite man." She made it clear that she was more interested in making her marriage work

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*In Korea, the star's dressing room was a couple of pieces of canvas stretched across a corner of the stage. But though the weather was chilly, Marilyn's reception by enthusiastic G.I. audiences was warm. Draped over the canvas is the now-famous purple cocktail gown that she wore during her whirlwind Korean tour all around us."*

than having a career, but of course would like to have a happy combination of the two. Joe seconded this notion by adding, "There is no reason why career and marriage won't mix; it is going on every day all around us."

I cite these examples to show you the Monroe in action, and you'll have to admit, any kind of action with her is interesting and newsworthy.

Five days after Marilyn arrived she visited the Tokyo Army Hospital. The place really went into a tail spin when word reached the patients that she planned to visit. They were told she would be in the Red Cross lounge on the 7th floor, and, somehow or other, the wards were emptied as elevator loads of patients reached the lounge. Afterwards, when she made a tour of the wards, the boys kept her busy autographing their casts!

When Marilyn went out shopping on the Ginza, which is similar to New York's Fifth Avenue or Hollywood's Wilshire Boulevard, she learned about kimonos and Japanese women. The Monroe was surprised to find out that the Japanese woman always wears an underslip (shirt) with the kimono.

In fact, the Japanese woman makes it a point that the kimono is long enough so her ankles don't show, and many of them take short steps and walk pigeon-toed so as not to reveal the ankle. The Japanese women, Marilyn was told, are very modest.

This was confusing to Marilyn when she and Joe visited Miyanoshta, a prominent resort outside of Tokyo, and discovered there that it is not considered immodest for men and women to indulge in nude bathing together.

However, one Japanese custom delighted our Mon-chan. She has been practicing it for years in the United States. One

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| 48. Gene Kelly       | 105. Vic Damone       | 146. Aldo Ray            | 175. Charlton Heston          |
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evening when she, Joe and Lefty O'Doul went to dine at the home of some Japanese ballplayers, Marilyn was told to take off her shoes as she entered the house. This I can assure you she enjoyed doing, because the first thing the Monroe does when she enters her own house or dressing room at the studio is to kick off her shoes. She prefers to walk around barefooted. I remember going to a sneak preview of "Gentlemen Prefer Blondes" with her. She got ready to race out of the theatre before the end of the picture so as not to have to discuss it with certain people. But she couldn't make her fast getaway because one of her shoes was missing. She finally located it a row in front of where we were seated, but by then the picture was over and the people were waiting for her.

I guess the food, sukiyaki, was okay with Marilyn. She will generally eat whatever dish is set before her and is not at all fussy about food. I know that Marilyn doesn't—or didn't—know how to use chopsticks, but I'm willing to wager Joe has taught her by now. Marilyn is a quick study.

The Monroe, who seldom hides her emotions, gave the Japanese people evidence that she is in love with DiMaggio. While at the Kewana Hotel, at the beautiful coastal resort, she followed him around for a while on the golf course. Then she waited and watched him admiringly. When the Monroe-DiMaggio romance started, Marilyn had never seen a baseball game and all she knew about a diamond was that it is a girl's best friend. Now she takes a lively interest in baseball, admires Joe's ability and star rating as a ballplayer, and, because of Joe, is learning a great deal about golf as well.

The reason for the honeymoon trip to Japan, as you know, was that Joe and O'Doul were to help coach Japanese professional baseball teams in spring training. The Monroe accompanied Joe to several baseball parks and watched him and O'Doul do their stuff. One afternoon when the practice session wound up and Joe was getting ready to leave the park, Marilyn sat in their car unobtrusively while Joe, who is Mr. Baseball there, was mobbed by both fans and the press. She just sat there watching and purring like a contented kitten, giving the Japanese still more evidence of a happy bride.

Joe and Mon-chan took in most of the sights, went shopping, even dropped in to see the Kabuki Theatre. But for the most

part, they behaved very much as they do back here in the States: staying with their own small circle of friends and enjoying each other's company. There were nights when Marilyn stood by and watched while Joe shot a game of snooker with O'Doul. Then later Joe would play billiards with Marilyn. This is a game Joe taught her when they were on the first section of the honeymoon in California.

This was the portion of Marilyn's honeymoon which I reported in the newspapers. To me it was incredible that Mrs. DiMaggio and her husband Joe, two of the most easily recognized persons in the whole United States, could so completely hide out that no one could find them. I discovered how when Marilyn telephoned me at Schwab's drugstore and I met her later in her car on Sunset Boulevard.

Marilyn was wearing a big yellow polo coat, a kerchief over her hair and had a pair of dark glasses which she kept putting on and taking off. As people walked past the car no one recognized her.

To my question, "Where did you spend your honeymoon?" she replied simply, "Idyllwild. It's a lovely place—I can't exactly tell you where—about fifty miles from Palm Springs, I think. Only it's in the mountains. Snow country. Joe and I had a lovely cabin. There weren't any other guests at the place. Just the caretaker and his wife, wonderful people. Joe and I took long walks in the snow. I'm not much of an outdoor girl, but I loved it. There wasn't a television set in the cabin. Joe and I talked a lot. And we played billiards. There was a billiard table there and Joe taught me how to play. Says I'm pretty good too."

And that brings us right around to Marilyn in Japan, Marilyn in Korea and Marilyn now back in Hollywood.

The DiMaggios will most likely settle in a nice house in a quiet district and become a happily married couple while pursuing their respective careers. Marilyn Monroe, the glamour girl, will rate high as a housewife, too. The Japanese women are ranked foremost among all the women of the world for their ability to please their men. Indeed they are educated toward the purpose of serving and bringing pleasure to their husbands. I know that Mon-chan didn't have to follow their example because she has always looked forward to a husband and a home. We're all holding a good thought for the DiMaggios, aren't we, readers?

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## He Kissed Her

(Continued from page 59)

birds, the bees and the flowers, and they are too busy about their business to snoop on others.

Flowers scramble over an acre of garden. "Are you a good gardener?" asked an old horticulturist.

"No, but I can tell a gardener how to be a good one," Jimmy said.

Vegetables were Jimmy's concern at the moment. Eating them, not growing them. We were lunching in the London studio of M-G-M, and everyone at the table was deeply involved in the potatoes and meat when Jimmy in lustrous coat of silver brocade with ruffles, the costume of "Beau Brummell," cruised in from the set like a shining battle wagon. From his altitude of six feet three, he lowered his 190 pounds into a chair and called for a big bowl. Into this he subsequently pitched a stack of shredded cabbage, carrots, beets, parsnips, celery.

"I prefer fish and chips," he said. (Chips are Mother Tongue for French fries.)

"I eat vegetables because they are fortifying and cleansing. Man was not made to be a carnivorous beast." He threw a look at the carnivorous beasts around the table.

A trencherman hoisting a potato aboard was warned not to eat potatoes with meat. The potato fell. He reached for a roll.

"That's bad," said Jimmy. "Never combine starch and protein."

Jimmy quoted doctors with strange names. I suspect they were all pseudonyms for old Doc Granger.

Medical advice stems naturally from Jimmy. He wanted to be a doctor, but after graduating from Epsom College, he hadn't enough money for a medical course. He took a job with a London business firm. Age seventeen, with a diagnostic eye, he was able to tell the boss right away what was wrong with his business. The boss listened, then performed a major operation. He amputated Jimmy from the pay roll.

Still a firm exponent of free speech, Jimmy had the choice of speaking for free from a soapbox at Hyde Park corner or spouting from the stage at a salary of three pounds a week. He accepted the stage pittance which at that time amounted to fifteen dollars in American currency, enough for him to live at Mrs. Gallagher's boarding house and dip heavily into her stew pot in which proteins, starches, vegetables all merged in memorable succulence.

A free thinker he has remained: "There is nothing I enjoy more than debunking everyone and everything—and especially me."

In the early opulence of his film career he purchased the original cast of Rodin's sculpture "The Thinker." He set it up in his dressing room for emulation, no doubt, but it is hard to think of dynamic Jimmy in that static posture, chin on fist. His thoughts spray with the rat-tat of a tommy gun.

"I grill steaks for her on our barbecue range by the pool and I eat a few to keep her company," he said. "Not more than three or four at a time. Never overload the stomach."

With a sumptuous guffaw, he settled back in his chair ordered a cup of black coffee and mooched a cigarette.

"Nicotine poison," he said, inhaling cheerfully. "Speaking of poison, has anyone seen my picture?"

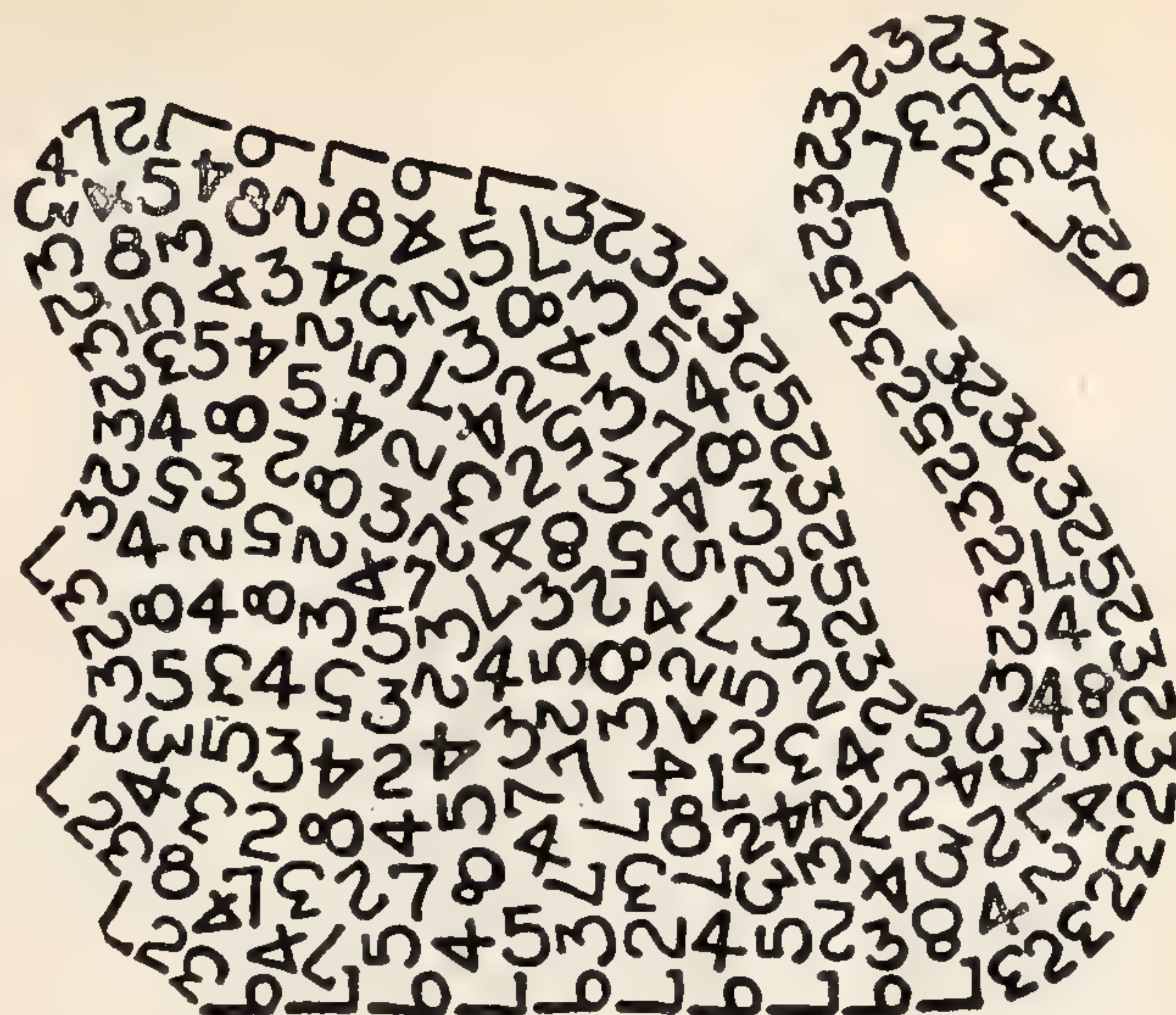
An ovation of silence ensued.

"I saw Magnani in 'Golden Coach' last night," peeped Paul Mills, publicity director.

"She's great, isn't she?" said a writer.

## HOW MANY FEATHERS ON A SWAN

Add up the figures and find out. Most anybody can add, but can you add correctly? The reason people like number puzzles is because they are fascinating. Fun right in your own home, and CASH REWARDS for the WINNERS. Try it yourself.



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#### — HERE ARE THE RULES —

1. This is entirely a contest of numbers, strictly a Game of Skill. Add together the numbers that make up the drawing of the Swan and get the SUM TOTAL of the figures. The picture is made up of single numbers: 2, 3, 4, 5, 7, 8 and 9. There are no sixes, no ones, no zeros. There are no double numbers like "23," etc. Just add 2 plus 3 plus 5, etc., and get the correct TOTAL. There are no tricks to this puzzle, just a problem in addition. It is not so easy but if you are careful you may get it exactly right. Only persons sending a \$5.00 contribution to our Scholarships Program are eligible for these Cash Prizes. No additional donation will be required at any time during the contest. Checks and Money Orders should be made payable to 'SCHOLARSHIPS, INC.' Send cash if you prefer. Write us for additional puzzle sheets if you need them.

2. If you send your contribution before the date printed on the entry blank you will qualify for the \$500 Promptness Bonus, making the total First Prize \$2000.00. The Promptness Bonus will be added to the First Prize only.

3. You should check and recheck your solution carefully before mailing. Once it has been sent it may not be changed or withdrawn. A contestant may submit an additional entry in this contest with an improved score provided each such entry is accompanied by the required \$5.00 contribution. We will acknowledge receipt of your entry and contribution promptly. Read the rules carefully. Please do not write for additional information concerning this contest since information that is not available to all other contestants cannot be given.

4. This contest is confined to persons within the continental limits of the United States. Persons directly connected with Scholarships, Inc. and members of their immediate families are ineligible. Due to the uncertainty of mail address entries cannot be accepted from persons in the Armed Forces. Entries will not be accepted from persons in Alaska, Canada, Hawaiian Islands and other locations outside of the United States proper.

5. Entries will be accepted from February 1 to October 10, 1954. Entries postmarked October 10 will be accepted.

6. In case of ties on this Swan Puzzle the winners will be decided by a tiebreaker number puzzle consisting of drawing a path across a chart of numbers to arrive at a high total. The contestant's position in the winning list will be determined by the best scores submitted; the best answer will receive First Prize, the second best answer will receive Second Prize, etc. In case of ties on the tiebreaker puzzle, prizes will be reserved for the positions of tied contestants and their final order of finish determined by additional tiebreaker puzzles until a definite winner for each prize is chosen. Seven days will be allowed for working the first tiebreaker puzzle and three days for each subsequent tiebreaker. If ties remain after seven tiebreaker puzzles, duplicate prizes will be paid.

7. It is permissible for any contestant to receive help from their relatives or friends but ONLY ONE SOLUTION may be submitted to the tiebreaker puzzle by any group working together, and any solution known to have been submitted in violation of this rule will be rejected.

8. A complete report of this contest including the names of all winners will be mailed to every contestant just as soon as the winners have been decided. The sponsors of this contest reserve the right to decide any questions that may arise during the contest and persons who enter agree to accept these decisions as final.

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"Ha!" boomed Jimmy. "So Magnani is great. Am I great? Nobody knows. Nobody goes to see me. That's the old M-G-M spirit. Publicity department boosts Italians. Mr. Goetz! Mr. Goetz!"

Mr. Goetz, the top brass, was deaf to the bellow. Probably a Magnani fan.

If you don't know when Jimmy is serious, you are safer figuring never. Not always, though. He can blow.

His wife, Jean the Perfect, is a trifle cloudy the first fifty seconds after waking; thence on, she is sunshine all the day. Temperate clime.

Her spouse, by contrast, is tropical. A blaze of sunshine for long stretches, interrupted by sudden clap of thunder, lightning and tornado that blows down sets and uproots men of oak. The squall subsides as quickly as it came up. Sunshine, rainbows, jokes and pats on the heads of kids after autographs, like the three who stood by the commissary door when Jimmy emerged jovially from lunch.

Admirers of Jimmy's volatile performances in "Scaramouche," "Zenda," "King Solomon's Mines," "All the Brothers Were Valiant" or any of his twenty-four films are not disappointed in meeting up with him. He's Granger plus. He's Cinema-Scopic, as a live volcano.

Of all actors he is most gifted by temperament for the hot-headed, swashbuckling, dare-devil. He has the fire you expect in Latins which few have. Fencing and fisticuffs are old hobbies.

In "All the Brothers Were Valiant," his fistic manslaughter made you feel the Four Great Powers had better consider Jimmy along with bombs—atomic and hydrogen. In the war, he was one of those kilted "Ladies From Hell," heavyweight champion of his Black Watch regiment.

Nor is he content lambasting the frail carnivorous human species. In Africa while working in "King Solomon's Mines" he took on five buffalo. The first buffalo stood Jimmy on his head and made him eat grass, most indigestible herb for a man. Thereupon Jimmy fed the buffalo hot lead, the hardest thing for a buffalo to digest. The other four buffalo died likewise of indigestion. Two rhinos crumpled with cramps.

No known mammal of Africa or Hollywood can stand Mister Granger on his head for long. He need not whack actors to steal a show. All he has to do is boom. His voice has the trumpeting power of a bull elephant. It makes voices of most men sound like the twitter of winged

things. And its liquid tones, like an old bass viol, set good women weaving like serpents to the flute.

For all this formidable equipment, Jimmy has moods of wanting to retire. Doesn't think it dignified for a man to spend his whole life making up the mugg and strutting in costume. He wants to be a farmer on acres of cows and horses, pigs and potatoes. But he isn't interested in none of them there little California nutsy, fruitsy farms.

"California is the perfect home for the screen actor," says he. "In London you get up in the dark and you come home in the dark. In California . . ."

"You get up with Sunshine Simmons and come home with Sunshine Simmons."

"Right," said Jimmy. "And Sunny Simmons belongs with show business. She is a dedicated actress. I don't mean she is gaga," he illustrated by bugging his eyes and looking intense. "She just lives in her work. Up at six, off to the studio, home at seven, studies her script, falls asleep."

Naturally she asks Jimmy's advice on interpretation of roles.

"Naturally," said Jimmy, "when I tell her, she knows that is the one way not to play it."

On second thought, Jimmy said he might not retire to a farm but become a director; he's so sharp at telling others how to act.

When Jean is not working, she sleeps right through the day, or until awakened by husband, bearing breakfast tray. In the evening while he toils over the hot stove broiling steaks for her, she does Gene Kelly routines around the swimming pool until supper's ready.

After steak-stuffing, the carnivorous couple often look at television programs. They do not disagree even on this source of marital friction. They have two sets. He looks at the fights. She looks at Lucille Ball.

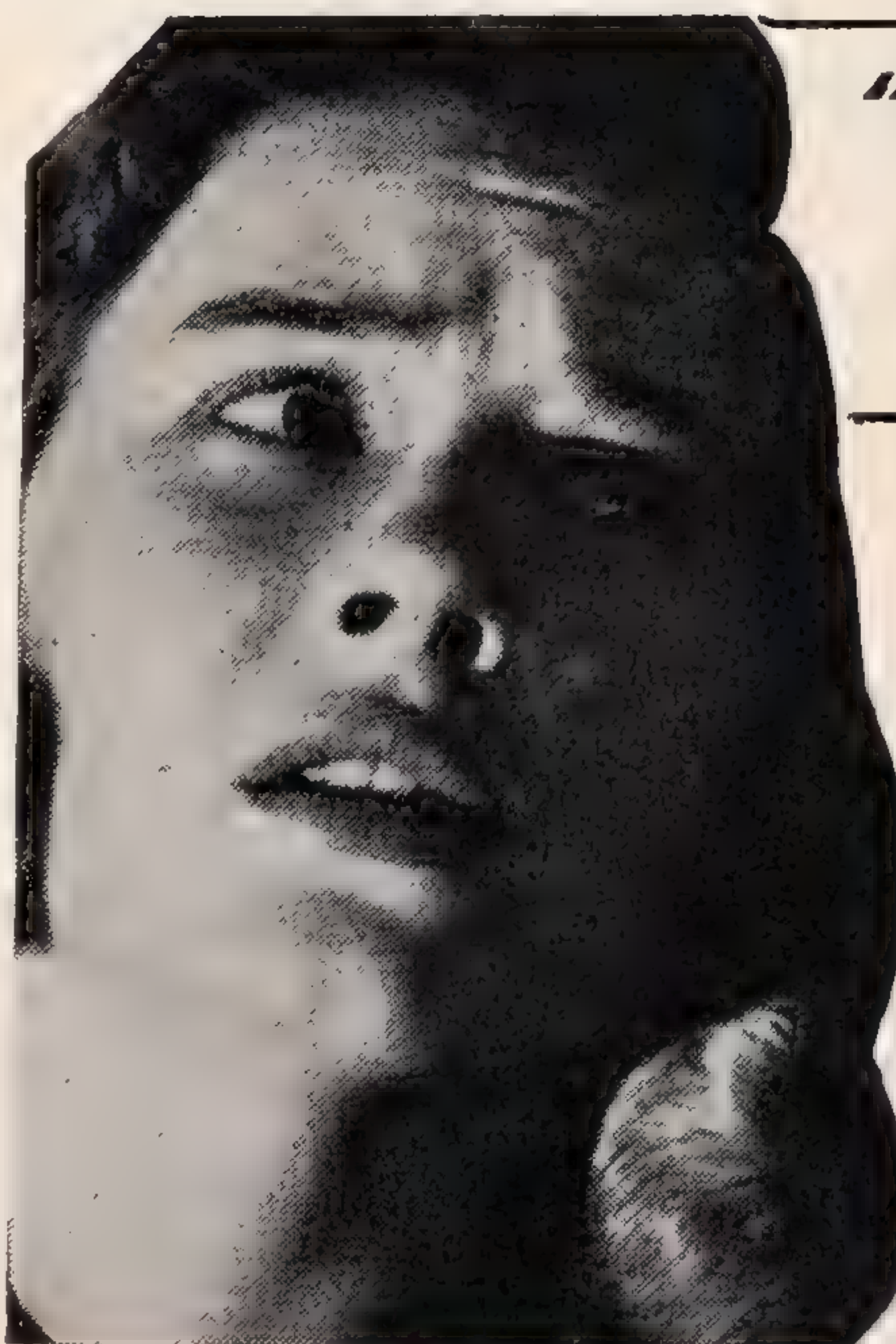
A perfect home is not right without pets. Jean has five.

"I'm fifth," says Jimmy. "My colleagues are two toy poodles named Young Bess and Old Beau; two Siamese cats whose names I can't give because they are not approved by the Breen office."

Anything more you'd like to ask Doc Granger?

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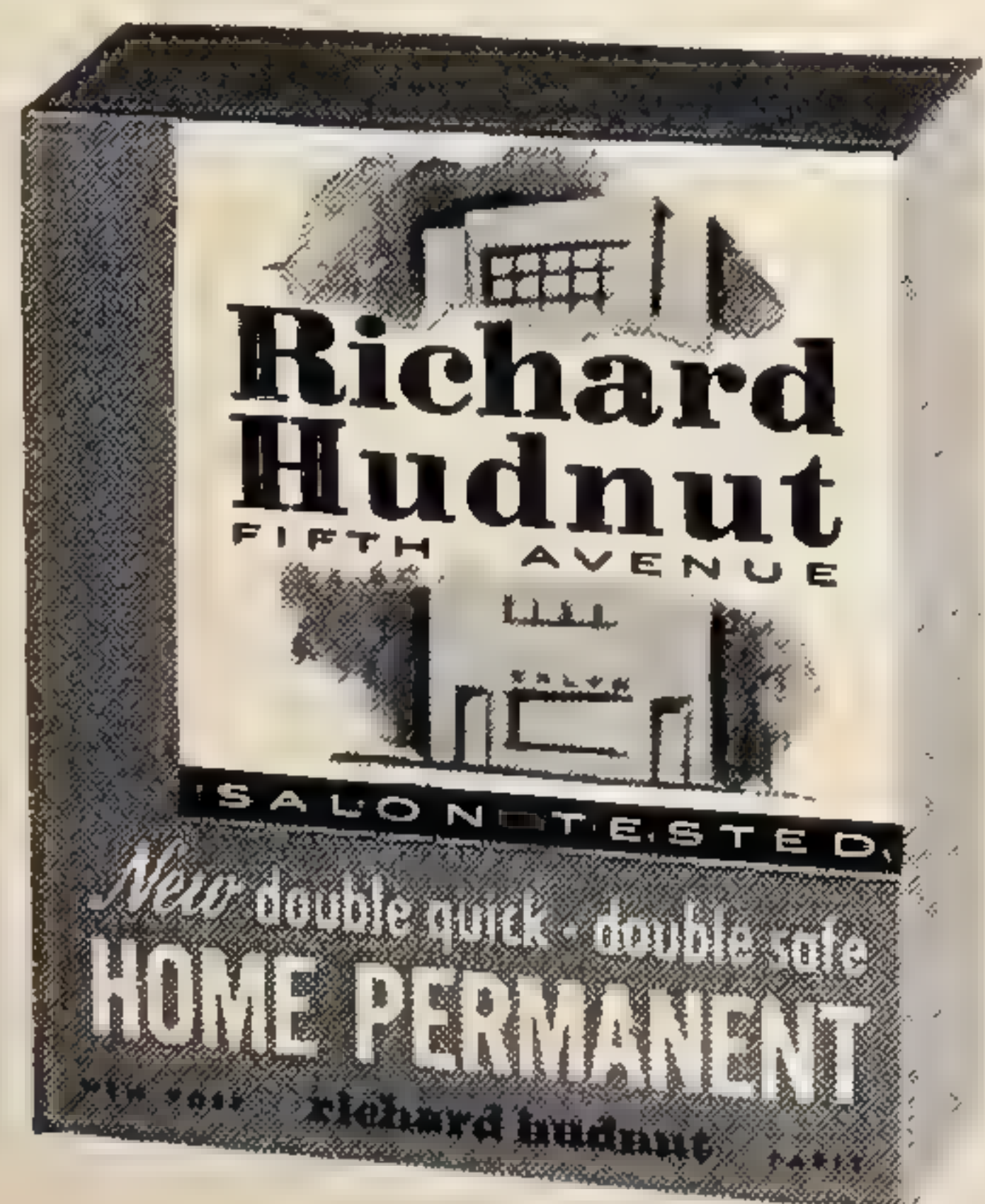
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**RICHARD HUDNUT**

## The Triumphant Years

(Continued from page 65)

agony of a baby's nearly fatal illness, the money uncertainties. The latter are very much with them still, for in actual cash, the Dereks have practically not a dime.

Liberated from his contract with Columbia Pictures, which gave him his first chance at fame with "Knock On Any Door"—and, after that, gave him little except misery and a regular salary—John is now a freelance actor. Freelancing may mean something very great for him. Or it may mean nothing. Here, if you like, is a gamble. But John and Patti are facing it with courage and serenity, according to their separate natures.

"I'm not afraid of the future," John tells you almost angrily. "I'm not afraid of it either," Patti echoes, her voice very gentle. Across their most uncrowded living room, which would be much the better for a few more chairs, tables, and other objects of creature comfort, their glances meet; the male, challenging; the feminine eyes reassuring.

Oh, they're master and mistress of a big rambling house set on a high knoll overlooking the San Fernando Valley. They have three and a half acres of land and a swimming pool. But half the land is untitled because the only gardener John can afford is one willing to work for \$100 a month or less—and few are. He cleans the pool himself to save the \$25 monthly a regular pool man would cost him. Patti has no maid, and they do their own baby-sitting, spending most of their evenings at home alone with the children, watching TV. Their monthly mortgage payments just about break them.

Not having *things*—material things—can be a strain on any marriage; it can be more of a strain on a Hollywood marriage. Talking to John and Patti, you have the feeling that in their case the importance of money has been assessed and put in its proper place—not at the bottom of the list but nearer there than to the top.

About them both, after more than five years, you still sense the glow, the awareness of the really big miracle—that out of all the people in the world each might have met and married, John found Patti and Patti found John.

John was born of two incredible people in the incredible town of Hollywood in the fantastic twenties—August 12, 1926, to be exact—and brought up in a way to make child-guidance experts cringe. His father was a producer. His mother was an actress. From both parents, John inherited astonishing good looks, which have been more of a misfortune than a blessing to him. The world gives lavishly to beautiful girls, but it tends to be stern with extra-handsome boys—as if beauty were something they could help if they'd only try.

John—actually his given name was Derec, Derec Harris—was a very rich and pampered little boy. Sometimes. Sometimes he lived in a great white house on the then-fashionable Sunset Boulevard and had a swimming pool—when pools were very rare—and rode polo ponies and went places in block-long automobiles. Other times, he didn't have anything.

Sometimes he had a mother and father who lived together and showed him off like a favorite pet. He was supposed to behave perfectly when being shown off, and he did.

His mother loved to walk down Hollywood Boulevard holding two white Russian wolfhounds on the leash. They looked as beautiful and aristocratic as she. Her little son looked beautiful and aristocratic too, and he knew that mother didn't like it if he cried, or even laughed too loudly. Today

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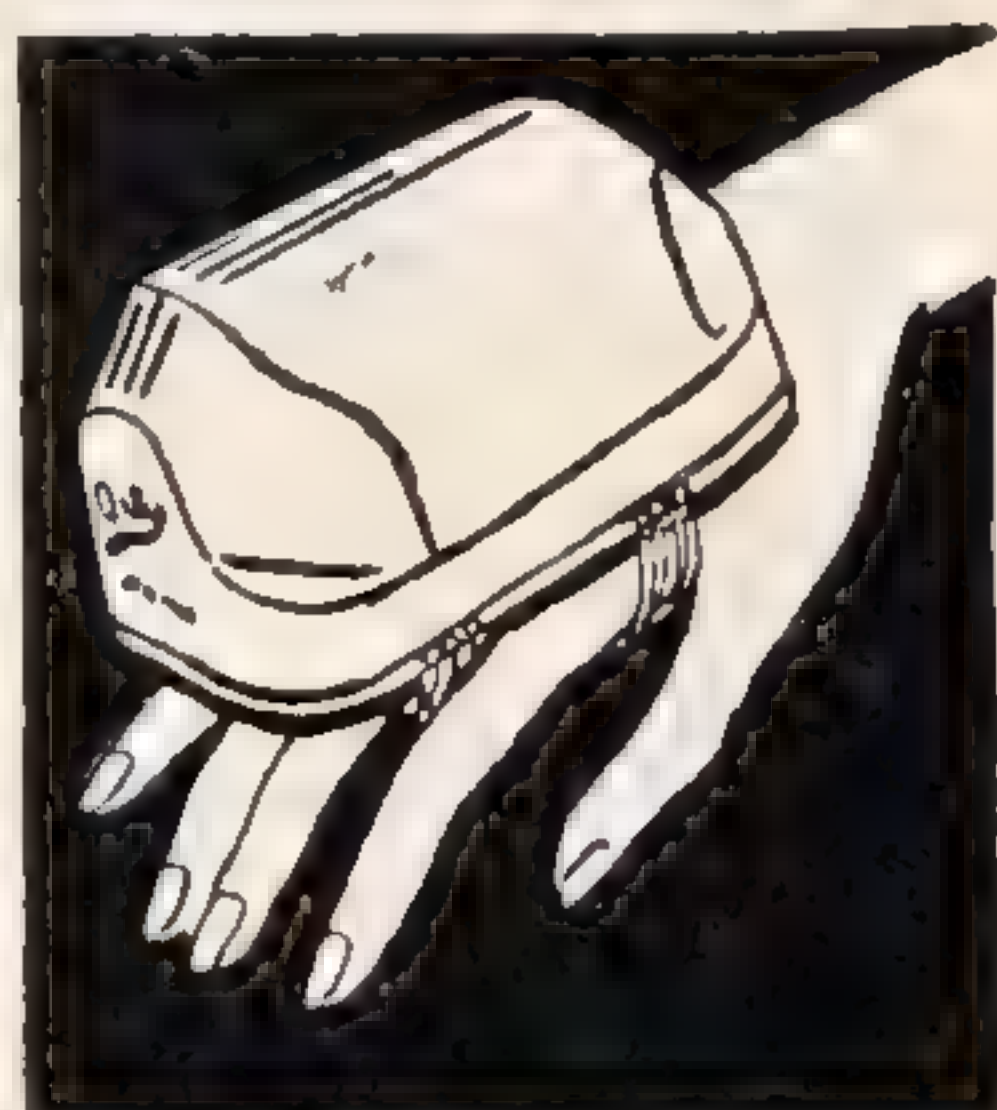


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Patti says, "If only John could learn to express his emotions more! When I'm angry, I explode. When I'm happy, I literally dance with joy. The night we thought our baby was dying, John was like a statue. I know he was suffering even more terribly than I was because he couldn't let any of his fear come out."

With his own lifelong habit of repression, John was first attracted to Patti by her vivacity, her naturalness and charm. And for a romantic nature—which he has—her background had enchantment too, for she was born a Georgian Princess, she had been educated in Paris and she was expected to become a star at 20th Century-Fox, which had imported her.

It's likely, too, that she charmed John with the oldest trick in the feminine lure book—by being unaware of him. They met in a drama class at 20th Century-Fox and she barely glanced his way. This was a disturbing novelty to John. Ask him now about his frantic popularity with girls in high school and he'll answer carelessly, "Any guy with a convertible is popular in Hi." He knows better than that. Girls in school swooned when he went by, just as later, when he'd clicked in "Knock on Any Door," established glamor girls rolled their mascara'd eyes at him.

All except Patti. Actually, she was annoyed at him. "I was dying to act," she explains, "and John just didn't seem to care. I couldn't understand how anybody could be so indifferent." Now that she's his wife, she knows he wasn't indifferent at all. His attitude was just the protective shell he'd learned to cultivate, in order to hide his real feelings from a world he suspected of being unfriendly.

John at that time wasn't too long out of the Army, where he'd again had a rugged time on account of his looks and Hollywood background. He was known—vaguely—around Hollywood as a "possibility." He'd had many screen tests, a couple of minor contracts. His parents had been divorced since he was five. He was a rootless young man whose principal strength was that he honestly believed he needed no one and could feel no emotion so strongly that he couldn't hide it.

But somehow Patti's antagonism pierced that shell. He began calling her. She gave him one date, then a second and a third. He heard himself confiding to her an ambition he'd hardly dared confess to himself—to play Nick Romano in "Knock on Any Door."

The spring melted into summer and John Derek knew he was happy as he had never dreamed he could be. One mid-August day he woke up smiling, thinking of the date he had with Patti that evening. He hated dressing up—still does—but he'd promised that just for her he'd go not only as far as to wear a shirt with a collar and tie but even a jacket. That he'd be on-time went without saying. He is a bug on the subject of punctuality.

Thus, seven on the dot, he rang the bell at her small apartment. The door swung open and he saw a crowd inside—his friends, Patti's friends. "Happy Birthday!" they shouted.

His reaction was shocking. White-faced, he backed away, slamming the door, shutting himself out, alone, in the hallway. In an instant, Patti flew out and threw her arms around him, pulling him back inside. He was twenty-two that evening in 1948, and in all his life, this was the first time anyone had ever given him a birthday party.

It's possible—more than possible—that the process of education which was to continue for John throughout his marriage began then and there. For see what came next:

Not many days afterwards, two things

happened to him in quick succession. He was dropped from his contract at 20th Century-Fox—and he landed the role of Nick Romano at Columbia. The day he was signed for it, he rushed to Patti, begging her to elope with him to Tia Juana.

She was too sincerely in love with him to agree. She knew he must keep his whole mind on this great acting opportunity. But she didn't tell him that. Instead, she invented an excuse—she had to get her passport in order before she could cross the Mexican border.

The climactic scene in "Knock on Any Door"—climactic, that is, for John's role—required him to break down and cry. On the day that scene was to be shot he was very nearly a nervous wreck. No tears would come. Nick Ray, the director, talked to him. Bogart talked to him, sympathetically. He walked back and forth, while the whole stage waited. He clenched his fists. He felt as though his whole body were aching—and he knew he couldn't cry.

Then he found himself thinking of Russell Harland, the cameraman who had virtually adopted him after his parents had separated and who had taught him to ride and box and to understand a little about life. He thought how, if he failed in his part, he would be failing Russ who had never once failed him. He would be failing . . . Patti.

The realization overwhelmed him, broke through his proud reserve. He began to cry. But the actor in him remembered his lines, remembered his position before the camera, remembered cues.

He heard applause. He knew the scene was finished and he had scored. He heard Nick Ray praising him. He felt Bogart shaking hands with him. But he went on crying. They were slapping him on the back, they were laughing, sympathetic laughter. He went on crying. He got out to his car, finally, but he was blinded by his tears, he couldn't drive. It was nearly three hours before he could stop, this young man who had trained from babyhood *not* to cry.

Who can tell—certainly not John—whether or not he could have measured up to the emotional demands of that scene if it hadn't been for the birthday party, and Patti, and the release her love gave him? The fact is, he did.

Even before he got home that evening, the news was going around. Word that a star has been born travels faster through Hollywood than a jet plane over it. He drove straight out to Patti's. They fell into each other's arms, kissing and laughing and talking all at once. It was some time before John could say, "I can afford a wife now. To go to Las Vegas, you don't need a passport. Let's elope tonight."

He didn't tell her that days earlier he had bought matching gold wedding rings—but then Patti didn't tell him that *she'd* already bought a black, sheer nightie and a just-as-black and twice-as-sheer negligee. They intended to surprise each other.

They didn't elope to Las Vegas that same night because Hollywood stepped in with the special problems Hollywood has for young love. "Elope?" Columbia Pictures snorted at John. "Well, all right, but not until Saturday night, so the story can make the Sunday edition."

"Elope?" 20th Century-Fox snarled at Patti. "On Saturday night? Well, okay, but don't you forget to be back on the set of your picture by eight Monday morning!"

Meekly, they obeyed orders. Today they both wince as they recall their fast, unromantic wedding at the Las Vegas Hitching Post. They laugh ruefully, remembering how they took the first possible plane back to Hollywood and the little bungalow in Santa Monica Canyon which Patti had rented for them "because it was



cheap." Most deflating of all, in their excitement, John had forgotten to take along the wedding rings and Patti had neglected to pack her nightie and negligee.

But none of that mattered—for they were in love, in the first mad, glorious, exciting, thrilling moment of marriage.

It was sheer heaven. Except...

Except that the little bungalow in Santa Monica Canyon was dark and dirty—and John hated thrift of any kind.

Except that Patti, with her French upbringing, was a wonderful cook, and on their first morning together she proudly turned out a breakfast that would have made Escoffier himself smart with envy. How was she to know that John never eats breakfast—"unless it's a gallon of milk"? Or that he considers any meal great as long as it is steak and sliced tomatoes? Anything else is just show-off.

On that honeymoon, which they spent largely cleaning house, Patti learned that John is supremely unhandy. He is not one of those dependable males who accomplish miracles with a screw driver, a hammer and a saw. He is baffled by a leaking faucet or an uncaulked window or even a burned-out light bulb.

But John also learned that Patti is afraid of horses and would as soon sleep on a bed of hot coals as without a roof over her head. She is not the outdoor type.

It is dangerous to life and limb, Patti found, to waken John too abruptly in the morning, no matter how early his studio call. While John discovered that Patti can see little wrong with being anywhere from fifteen minutes to two hours late for all appointments.

Their extravagances didn't match, and neither did their notions of thrift. Patti bought a very expensive dog, Annie, thinking cleverly to breed her and sell the puppies at fantastic profits. What happened was that she loved the puppies so much she couldn't bear to let one go.

On the whole, like any bride, Patti had to learn more than John—for no real man ever does change very definitely, even for the one he loves.

In addition to the normal adjustments all newlyweds must make, there were the special hurdles peculiar to Hollywood marriages. Take the night they hired a limousine to attend the premiere of "All the King's Men," John's first picture after "Knock on Any Door." He wasn't too happy about his role in this—it was small and a step down, rather than up, from his spectacular debut. But the picture itself was important, and so was the premiere.

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### Who Is Dr. Munro?

He received his Arts degree at Bowdoin College, his M.D. from the University of Vermont and his "Zeugnis" from the University of Vienna. He engaged in Post Graduate study at the University of Chicago, as well as at New York University and also at New York Post Graduate Hospital and Medical School. Served on the staff at Faxon Hospital, Utica, New York. He was Medical Director of Lake Placid Club, Lake Placid, New York, and during the war was Receiving Surgeon for War Shipping Administration, New York City. After the war he returned to Utica, New York, to resume his work in Internal Medicine at Faxon Hospital. He is author of two other famous books, *Man Alive—You're Half Dead* and *You Can Live Longer Than You Think*.

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P E R F U M E

John knew their own car was too shabby to use in such swank surroundings. Hence the rented limousine.

Appalled at the cost of the car, Patti nevertheless threw thrift and caution to the winds and bought a lovely new dress. (John had been able to borrow a dinner jacket from the studio, but this wasn't a service available to her.) She knew she looked exquisite as they set off to the theatre. But when they reached it and stepped out, the crowd swirled around John. He was borne off and away before he could rescue her. She cried to the police, "Let me through—that's my husband!" The cop holding her back laughed. "That's what all you girls say."

While John was being asked to pose for photographs, to speak on this radio mike and that, he did manage to send a studio attache back for Patti. She came through the lane held open for her, smiling and trying to protect her new dress. "Pose with your husband," a photographer yelled at her. She went into her prettiest stance.

The next day a tactful spokesman for the studio called on her and suggested that in the future she should wear a less conspicuous dress. "You took the attention away from John in the photographs."

A situation like that is probably an old story to wise women like Mamie Eisenhower or Eleanor Roosevelt, but it was a bitter pill of realism for a pretty girl like Patti. She swallowed it, though. She didn't mention the incident to John and she was certain he noticed that thereafter when they were out where spotlights would hit them, she wore the simplest black. He didn't mention it to her either, but one evening before a big opening he brought home a great package bearing the name of one of Hollywood's most famous custom designers. She tore it open. Inside was a dress that would have dominated Marilyn Monroe rolled into Hedy Lamarr rolled into Marlene Dietrich.

Patti broke down and cried. "Oh, darling," she wept, "I'm not going to waste this on the public. I'm just going to wear it when we go out alone together."

"Wear it tonight," John said with a touch of grimness, "when we stay home."

They were learning, both of them.

And the fans—John's fans. Patti would have been less than human if her feminine jealousy hadn't occasionally gotten out of hand when she read letters from girl admirers that said, "Please, please on this personal appearance tour, don't take the plane. If anything happened to you, I would kill myself."

Or, once the location of their home became known, the girls who came prowling around, hoping for a glimpse of John. Patti will never forget the morning some months after Russell was born when, wearing a beat-up pair of jeans, with no make-up and her hair piled up any old way, she was pushing Pablum down a reluctant baby throat. Two girls peered in the kitchen window at her, and one said clearly to the other, "Is that messy thing John Derek's wife?"

"It took me a long time," Patti says now, "before I came to realize that these girls didn't love John enough to wash his socks or iron his pajamas. They simply wanted to adore him. John wasn't conscious of them as females—as I was for much too long."

Imperceptibly, so that they were aware of it only after they were able to look back over a period of years, marriage was changing both John and Patti—maturing them, helping them to grow. They quarrelled, yes—furiously. But even that was an advance, at least for John, who had never known how to express his own emotions. In the heat of an impassioned tirade, one night, he stopped, aghast.

"Why do I let my temper go so with you?" he asked. "I've never done it with anyone else in my whole life."

Patti answered quietly, wisely. "Maybe because you know you can show any emotion to me—and it won't change the way I feel about you."

Among all the small milestones in the road of their life together, John and Patti remember some large ones. As for any couple, one is the birth of their first baby. Another is his near-death.

Patti was miserably ill during her pregnancy. The last four months before Russell (named for Russ Harlan, John's devoted friend) was born, she spent in bed.

"That's when I found out how wonderful my husband was," she says. "He can't cook. He bitterly loathes any form of housework. But he brought three meals a day to my bedroom. He scrubbed and cleaned and dusted like an expert."

Then Russell was born—with a separation of the esophagus. Only forty babies in the history of medicine have survived this condition. Russell is one of them. In the first twenty-four hours of his little life he underwent major surgery. He pulled through, and they were able to take him home. But he couldn't be left alone a second. Four weeks after his birth, a nurse blew in his mouth to stop him from choking. His lung collapsed.

That's when Patti gave up all thoughts of ever resuming her career. The nurse was dismissed and Patti or John, one or the other or both, were always by Russell's side. They forgot about parties, fun, the world outside. John left home only long enough to work, rushed back as soon as he could. The money disappeared. Their debts mounted. They ignored everything but their son and they saved him. Today, away from Santa Monica Canyon, out in the space and sunshine of the Valley, he is a healthy, happy boy. "Tarzan and Tarzan Jr.," John remarks he and Russ swim together in the pool.

And now there is Sean Catherine in the nursery, strong as a little golden angel and just as beautiful.

With Patti's whole-hearted support, John freed himself from the contract that made him unhappy and gained the right to work for any any studio he wants to—and that wants his acting services, of course. It is a bold adventure for a young actor, but it is what he wants, and that is enough for Patti. Already this new freedom has made it possible for him to give a brilliant performance in the TV presentation of "Place in the Sun."

The Dereks, be it pointed out once more, haven't two extra dimes to rub together. Their financial future is far from secure. But their emotional future is just fine. Not that they're perfect, either of them. He still forgets wedding anniversaries and can't seem to get it straight in his handsome head that Patti's birthday is smack between Lincoln's birthday and Valentine's Day—"which ought to be easy for any man to remember," Patti points out plaintively. And she is still very gingerly careful around horses, and won't let Annie "be put away," even if Annie is now a dog old before her time, crippled from an accident.

The thing is that they've grown from the impetuous youngsters who eloped to Las Vegas. They've found the way to grow and mature—they've found it in each other, the way it has to be found in any real marriage. They have no secrets from each other—their trust is too great. John now talks of buying a ranch in Arizona someday. "Okay," Patti says. She wants more children. "We'll have 'em," assures John. "Who's afraid?" And he smiles at her.

"Not us," she says, and her answering smile to him is like a kiss, like a prayer and a benediction.



## Underwear

(Continued from page 39)

girls are dressing according to the males.

Neither Janet Leigh nor Tony Curtis goes for Marilyn's "no underwear" slogan. "I wear a bra," Janet says frankly. "I've got to, with my measurements." (Highly photogenic measurements, as every fan knows.) "And it's more provocative," she adds, "to wear panties and other frilly underthings." Tony agrees with Janet.

Rock Hudson's more explosive: "If there's one thing I can't stand to look at it's a girl who's wearing falsies. I can spot 'em at thirty paces."

Well, I hate to disillusion the dear boy, but many of Hollywood's loveliest wear the delightfully deceitful sort of bra, and the result can fool even the eye of the camera. I won't tell you who the wearers are, but some names would surprise you. Let me add that Audrey Hepburn's is *not* among them. I've never seen Audrey *au naturel*, but I'm told she resembles a classic Greek statue of the goddess Diana. There's nothing flat about her, except her tummy. She just refuses to over-accentuate the positive.

A well-made bra, of course, doesn't produce exaggerated lines. Debbie Reynolds also speaks up in praise of this bosom friend. Says Debbie severely: "Girls who don't wear bras or underwear are promoting their bodies, not doing the best for their dresses. I think both should look good."

Mitzi Gaynor's reaction is more skeptical: "Lots of girls say they don't wear anything under their dresses. But they do. They just think it's more sexy and exciting to say they don't. Me, I enjoy pretty things. Of course I wear a bra! I'm so active that if I didn't I'd lose my figure. Native girls in the South Seas don't wear bras, and their figures go to pot very early." Bra-topped slips have been a welcome addition to Mitzi's wardrobe. The unbroken line takes care of those wrinkles Marilyn was worrying about, and the brief skirts are particularly good under slim suits, since they don't show when Mitzi sits down.

Though Jane Russell owns one of the world's most famous chests, she doesn't go along with the theory that a low-cut evening dress offers an excuse to dispense with support. She always has a strong-boned bra built into such gowns. Under Mona Freeman's favorite formal goes a long-line bra that insures a smooth curve right down to her slender waist.

Really smart Hollywood women recognize that even the most naturally beautiful figure looks better in clothes when it gets some assistance from art. Elizabeth Taylor, for instance, always wears a bra, though in her case nature's work seems to call for no improvement. I know that's true, because I happened to be in her bedroom when she was trying on the wedding dress she was to wear at her marriage to Nicky Hilton.

Incidentally, if you think all this talk of underwear makes Hollywood girls sound slightly immodest, here's proof to the contrary. My son Robbie, then four years old, was with me that day. Before undressing, Liz said to him, "Will you please turn your back, little boy?" I assured her he was probably much more interested in the picture of an airplane he was trying to draw.

Debra Paget goes Liz one better. When Debra's being fitted for a new dress, she won't even allow *women* in the fitting room—except the fitter, of course. These studio fitters could give you an earful about lingerie-less ladies. It's said they sometimes deliberately stick pins into girls who won't wear underwear. And naturally

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they're much happier when they're fitting a sumptuous new creation over the sleek lines that only a girdle can give.

It's a significant fact that stars who were once models invariably wear bra, girdle and panties. With their extra professional experience, they're fashionwise. Grace Kelly, a tall size ten, used to be a model, and she believes in the streamlined look. When Debbie Reynolds wants to step into a suit, she steps into a girdle first. Many top feminine stars tell me they're taking special care in selecting the right girdles for this season's new flared-skirt suits, which demand the tiniest of waists.

The pro-underwear chorus is an imposing one, harmonizing on various pitches. There are...

### Designer Reasons

Three famous designers make no exceptions in their support of underwear. Charles Le Maire, the head designer at 20th Century-Fox, has this to say on the subject: "Clothes are designed and cut to be worn over undergarments. Otherwise you'll spoil the best-designed dress." Chic Hollywood designer Marusia adds, "Everyone should wear undies, and most of them do. A slim dress requires a girdle." Helen Rose, the head fashion designer at M-G-M, says, "Foundation garments are essential to give a smooth, neat line beneath your dress, especially if you want the effect of a long, slim torso. Without them, you can't avoid wrinkles in your outer garments."

### Instinctive Reasons

June Allyson (sounding a wee bit shocked): "I couldn't bear to go without underwear. I'd feel as if I weren't dressed. It's uncomfortable, and it doesn't look nice not to wear it. All girls should!"

Mary Murphy: "I don't like to feel my underwear, and it never weighs more than an ounce, but I'd feel undressed without it."

Corinne Calvet: "Proper underthings give me a sense of security and confidence."

Peggie Castle: "I've been wearing underwear since I was a baby. I'd feel lost without it."

### Practical Reasons

Lizabeth Scott: "I don't like the feel of clothes on me, but I wouldn't dream of going without undies—ever. Life is such a risk, you know. Imagine being in an auto accident with no underwear on!"

Marilyn Monroe: Take it from me, the Monroe bundles up like the rest of us when she's cold. While making "River of No Return" up in the Canadian Rockies, Marilyn even got out the red union suits she'd worn (between scenes, that is!) on location for "Niagara." She was, by the way, a lingerie model at one time; in back copies of high-style magazines you'll find her in some very cute bra and girdle ads.

But the practical-minded girls are far outnumbered by the stars who love lingerie just for delightful, thoroughly feminine...

### Frivolous Reasons

Terry Moore: "I pay more for my underwear than I do for my dresses. I love lovely underthings. I just don't feel at my best without beautiful lingerie."

Lana Turner: She's a devotee of delicacy and frills. It's utterly untrue that panties embroidered "I love you" are her idea of a proper trousseau item. Only Lana's monogram adorns her lacy, ruffled, pastel-colored lingerie.

Ava Gardner: Lana's pal, being a different type of beauty, goes for simple designs in satin. She, too, went trousseau-hunting at Juel Park's luxurious Beverly Hills shop, before she became Mrs. Frank Sinatra. When it's time to retire, Ava really splurges on sumptuous satin nighties and sheer lace-edged negligees.

Joan Crawford: You'd never catch Joan without the exquisite undergarments that make a woman feel all woman. She spent five thousand dollars on her last trousseau!

Marlene Dietrich: She wore practically nothing from the waist up during her night-club stint at Las Vegas; she popularized slacks for women in this country, years ago; but she's actually the most feminine of all female stars. That extends to her choice in lingerie—even her garters are trimmed with little pompons.

Lori Nelson: "Find a girl who has real feminine appeal," says Lori, "and you've got a girl who loves luxurious underwear."

Gene Tierney: The right lingerie can make a girl feel like a princess, Gene believes. You might have expected her to load up on Parisian lingerie while gadding around in France. Instead, Gene loyally wrote to a favorite shop in Beverly Hills to order oodles of the pink, blue and champagne-colored under-pretties that she prefers.

On such an intensely personal subject, every star naturally has definite individual tastes. Piper Laurie doesn't like black. Newcomer Kathleen Hughes, on the other hand, adores black, especially for bras. "I like real crazy underwear in all colors," Kathleen confides. "I have leopard panties, red slips, purple petticoats." Pat Crowley's a petticoat fancier too. On dancing dates, she swirls out her full skirts with lots of crinoline and rustling taffeta.

Frills for females also get a Yes vote from males. Just watch a man invading a lingerie department to buy a gift for his wife. I've seen Jack Benny shopping for Mary Livingstone, Jerry Lewis for Patti, Van Johnson for Evie. Like the average man, they all look as furtive and embarrassed as if they were dealing with the black market. But when they get up enough courage to buy something, it's invariably the fluffiest item in the place.

I guess that's really what settles the one-sided underwear controversy: Men like girls who like lingerie.

THE END

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(Continued from page 45)

I. Crimes Against the Law; II. Sex; III. Vulgarity; IV. Obscenity; V. Profanity; VI. Costume; VII. Dances; VIII. Religion; IX. Locations; X. National Feelings; XI. Repellent Subjects.

This code, accepted by the major Hollywood studios twenty-four years ago, still controls your favorite entertainment today . . . Or does it? Before we see whether or not it will really work, let's see *how* it works.

The Production Code is administered by nine men, all employees of the Association of Motion Picture Producers. These men are trained social scientists, ranging in age from thirty-five to sixty-five. As a group they represent almost every imaginable kind of social philosophy. They represent all religious backgrounds, a cross section of world geographical experience and a fascinating mélange of intellectuality and vulgarity, naïveté and sophistication, piety and iconoclasm.

A witty director once complained it was a waste of time to tell a risqué story in the Breen office (as the Hollywood home of the Production Code is called). "First of all, everybody's heard it; in the second place, somebody knows a funnier version; finally, these guys can tell you how to clean it up so it can be used as a gag in a picture and how to muddy it up so that it will take the roof off at a smoker."

These nine very human, beings check every script turned out by studios belonging to the organization to see whether it violates any section of the code. But their work doesn't stop there. A script isn't a finished movie. Lines or bits of action that look perfectly innocent in print can turn out on film looking anything but. Just think what a cameraman can do with a

clever angle, an actor with a meaningful glance or an actress with a toss of the torso!

So the movie itself gets a second going-over. If it passes inspection (after some cuts or reshooting perhaps), it receives a Production Code seal and starts on its way to you. Or maybe it will reach your local theatre even without a seal. The restrictions of the code are voluntary; they can't be enforced by law. A few producers have bowed out of the Association (usually just temporarily) and released a picture that had been refused a seal. "The Outlaw" is one instance, though this movie was withdrawn after its first showings, cut to conform with the code and released again with the blessing of the Breen office. But "The Moon Is Blue" went on its way happily without a seal, though censorship bodies in some localities clamped down on it.

These are outright rebellions against the Production Code. Other producers, agreeing with Goldwyn, have merely urged that the Association get together to revise the Code. After all, they point out, almost a quarter of a century has passed since it was formulated. Only a handful of changes have been made in it, and two of these tacked on extra taboos. Meantime, our country has struggled through a major economic depression and World War II. Standards have changed, it is maintained; even the Constitution has acquired new amendments. An entire generation has been born, has gone through school, has undergone combat experience, has worked, bled, loved, married, had children of its own and developed its own viewpoints. And, the revisionists say, the viewpoints of this group differ from those of the last generation.

Movie producers must be in tune with

the times or they won't be in the producing business very long. If you, and you, and a few million more of you stay away from a picture—no more such pictures will be made. So subtle ways have been devised to get around the Code, and some pictures have even smashed straight through it, apparently with the full approval of the Breen office.

Here is the startling fact: *If the Production Code had been rigidly followed and enforced, at least ten of the top box-office and critical successes of 1953 and 1954 to date could not have been made at all!*

## 1. THE MOON IS BLUE

This film was made from the stage play written by F. Hugh Herbert, himself a parent of beloved daughters, whose conversation suggested many of his hit themes and witty lines. "The Moon Is Blue" ran for two years on Broadway, then toured thirty-five American cities, including Boston, without one snip from local censors.

Yet, when Otto Preminger made this play into a movie—a near-duplicate of the original—the Breen office refused to give the picture a seal. Under the "Sex" section of the code comes Subhead 3, "Seduction or Rape," stating (under Sub-item b): "They are never the proper subject for comedy."

Let's recall a sample of the controversial dialogue. Maggie McNamara and Bill Holden are riding in a taxi after he has picked her up (with considerable co-operation from her) atop the Empire State Building. She has just discovered that they're bound for his apartment.

Maggie: Will you try to seduce me?

Bill (somewhat astonished): I don't know . . . Probably . . . Why?

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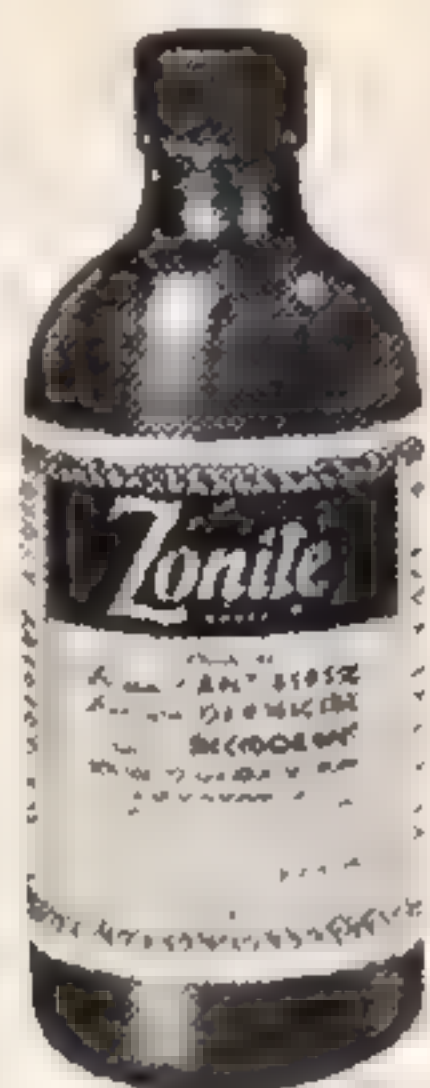
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Maggie: Why? A girl wants to know . . . After all, there are lots of girls who don't mind being seduced. Why pick on those who do?

Bill: Okay. I won't make a single pass at you . . . I won't take an oath that I'm not going to kiss you.

Maggie: Oh, that's all right—kissing's fun. I've no objection to that.

What was the general reaction to such dialogue? Well, "The Moon Is Blue" has been cleaning up at the boxoffice. A poll taken by a PHOTOPLAY reporter returned the verdict that out of twenty-two persons asked, twenty-one found nothing objectionable in the picture. Number 22 objected to the character played by David Niven. Church groups and local censors, however, have been much rougher on "The Moon Is Blue."

### 2. THE FRENCH LINE

This picture, starring Jane Russell, opened in St. Louis to sellout performances. Refused a Production Code Seal, it was sent back to the cutting room for deletion of a dance done by Jane (who promptly applauded the Breen office verdict). This scene, said the nine men, violated Subhead 4 under "Costume": "Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden."

A dance recently landed another luscious brunette on the cutting-room floor. Taking one look at Debra Paget's undulations in "The Prince of the Nile," 20th Century-Fox decided, "This will never get by." Out the sequence went before the Breen office had a chance even to brandish a blue pencil.

### 3. ROMAN HOLIDAY

Endearing itself to critics and public alike, this charming fairy tale will undoubtedly be shown for years and years and wind up on television to delight generations still learning how to smile.

Yet "Roman Holiday" violates the second General Principle of the code: "Correct Standards of life, subject only to the requirements of drama and entertainment, shall be presented."

"Roman Holiday" is, in essence, the story of a rebellious young girl who runs away from what serves as her home. She is inspired by anger and boredom with her job, not by any reason which might be considered desperate, such as mistreatment or threat to her virtue. She falls asleep on a bench in the public street, is rescued by a strange man, spends the night in his apartment, wearing his pajamas. The next morning, instead of rushing back to those who are worried to death over her absence, she continues her truancy, accepts money from her volunteer landlord, drives a motorbike without knowledge of its operation and winds up in police court, where leniency is granted because she is represented as the bride of Gregory Peck. (She isn't.) Finally she is involved in a slugging match with duly constituted representatives of her government, conking one gentleman with a borrowed guitar, which is reduced to splinters. Furthermore, when this miscreant returns to her home, she sasses back those who try to point out that she has caused grave concern to her parents and jeopardized their jobs.

Does such behavior conform to "correct standards of life"? Do you think "Roman Holiday" should have been dropped in the deep hopper labeled "unsuitable for motion-picture production"?

### 4. FROM HERE TO ETERNITY

If you read the book on which the picture was based, you were undoubtedly astonished at the thoroughness of the clean-up job accomplished in the transition from print to film. The movie was a rousing

popular success. It reaped a record crop of awards. Yet, if the Production Code had been interpreted literally, the story would never have reached the screen. It violates at least four sections of the Code.

After the heading "Sex" is the general statement: "The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not imply that low forms of sex relationship are the accepted or common thing." Says Subhead I: "Adultery and Illicit Sex, sometimes necessary to plot material, must not be explicitly treated, or justified, or presented attractively."

The sanctity of the institution of marriage is clearly labeled a sometime thing when the facts of Deborah Kerr's marriage to the captain are explained. These facts are "explicitly" treated when the captain goes out on the town with his current girl and is seen by Deborah Kerr and Burt Lancaster, out on a small adventure of their own.

The scene on the beach between Deborah and Burt is not only "explicitly treated" and "justified," but if it isn't "presented attractively" then all beauty has gone out of the sight of waves crashing on a moonlit beach where two handsome beings in a passionate embrace are studied through romantic camera angles.

Also completely fractured is Subhead 3 under "Repellent Subjects": "Brutality and possible gruesomeness (must be treated within the limits of good taste)." What about the moment when the sergeant steps on Montgomery Clift's hand? Is this shocking? Should the implication that Sinatra was murdered by the sergeant have been censored because the sergeant represented "duly constituted authority"? What about that knife fight between Clift and the brutal stockade sergeant?

This knife-fight sequence, incidentally, edges warily around one part of the section "Crimes Against the Law." Subhead (a) under "Murder" notes: "The technique of murder must be presented in a way that will not inspire imitation." While Clift's knife technique is shown graphically, the actual killing takes place out of camera range. But the same scene clearly violates Subhead (c): "Revenge in modern time shall not be justified." True, Clift dies in the end, but not because he killed the sergeant. Should this drama have been presented in a different way?

### 5. MISS SADIE THOMPSON

This picture is a fine lesson in ways to outwit the code. Reverend Davidson, a missionary in the original story and play, becomes Mr. Davidson, a blue-nosed reformer, merely the son of a missionary. This had to be done to satisfy Subhead 2 under "Religion": "Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains."

How about Sadie's costumes and gyrations? Jane Russell and Debra Paget got censored, but Rita got by, chiefly because the camera frame stops at her waist, leaving hip movements to the imagination of the audience.

Then there's the Code's word on "Locations." Only one location is listed, and it's just what you'd expect. "The treatment of bedrooms must be governed by good taste and delicacy." Remember Sadie lying on her bed, holding the marines spellbound with her blues song? Is it adult to say this shouldn't be a part of a screenplay? Or should the code be altered?

### 6. MOGAMBO

This remake of "Red Dust," with Clark Gable and Ava Gardner, has provided entertainment for millions. But how did it get through the knothole of General Principle No. 2, calling for allegiance to "cor-



rect standards of life"? Look at the plot. Ava has been invited to Africa by a maharajah (who's never heard of Mrs. Grundy or chaperones) and has then been stood up. She falls into a casual relationship with hunter Clark Gable. ("Illicit Sex . . . must not be . . . presented attractively.") She loses him temporarily to Grace Kelly, the wife of a member of the safari. ("The sanctity of the institution of marriage and the home shall be upheld.") Should screenplays dealing with these subjects be banned?

#### 7. STALAG 17

Bill Holden gives one of the year's finest performances in this wry comedy spiked with melodrama. Yet the hero, in his very personality, violates the "correct standards of life" principle. He is, essentially, a heel interested in his own preservation and comfort, not in heroic self-sacrifice. He makes book on the escape chances of fellow POW's, induces them to gamble (to his profit), and he sells them peeks through a telescope at female prisoners in a delousing chamber.

When his barrack mates suspect him of being an informer, they go in for code-banned "brutality" by beating him to a pulp and promising death for further informing. The death of the real informer at the picture's close violates the same taboo.

#### 8. HOW TO MARRY A MILLIONAIRE

This colorful investigation of the romances of three ambitious models raises cain with "correct standards of life." First, Lauren Bacall secures the Park Avenue apartment which is to serve as base for husband- and fortune-hunting operations by shameless misrepresentation. Next, she sells the furniture (pure theft) for operating capital. Betty Grable goes off to

Maine with a married man, thinking that she is to attend an Elks' shindig, and she is punished for this nonsense by falling victim to measles and by falling in love with Rory Calhoun.

Marilyn Monroe is fairly well-behaved in this film, but in "Niagara" she kidded the pants off Subhead 1 under "Costume": "Complete nudity is never permitted. This includes nudity in fact or in silhouette." The shower at the tourist cabin had a translucent (not transparent) partition, but did anybody think Marilyn was bathing with her clothes on?

#### 9. SHANE

Held high in the regard of public, critics and Hollywood, this picture would seem—offhand—to be supersafe from a censorship standpoint. Yet it smashes the general principle covering "Law": ". . . nor shall sympathy be created for its violation." "Shane" ignores another caution: "The technique of murder must be presented in a way that will not inspire imitation." Anyone can fire a gun; moreover, Alan Ladd is shown teaching little Brandon De Wilde how to handle a shootin' iron.

Think what an exact observation of the Code would do to that mainstay of the industry, the Western. Says the Code's second supplementary warning on crime: "Action suggestive of wholesale slaughter of human beings, either by criminals in conflict with police, or as between warring factions of criminals, or in public disorder of any kind, will not be allowed." Tenth warning: "There must be no scenes, at any time, showing law-enforcing officers dying at the hands of criminals."

Do we only imagine that we see on the screen gunslingers bush-whacking sheriffs, posses battling mobs of rustlers, ranchers and homesteaders fighting range wars, rival bandit gangs shooting it out?

All this is contrary to the code—but is it really wrong?

#### 10. JULIUS CAESAR

Even Shakespeare must be given generous concessions to get him past the Production Code. Practically all of this play would have to be refused consideration if "correct standards of life" were always adhered to on film. The story deals with the assassination of a head of state. It depicts that assassination graphically. ("Brutal killings are not to be presented in detail.") It shows the corpse clearly. (To be avoided: "possible gruesomeness.")

The lovely silhouette shots of Deborah Kerr and Greer Garson in their filmy nighties (what's the Latin for nylon?) are a welcome distraction, but they find a happy idea, rather than a warning, in Section 5 under "Costume": "Transparent or translucent materials and silhouette are frequently more suggestive than actual exposure."

Laurence Olivier's "Hamlet," currently being revived, is an absolute dictionary of Production Code don'ts. It even hints strongly at one theme so far out of bounds that the Code formulators didn't think of mentioning it. But the nine men of the Breen office understandably seem to make special allowances when a classic comes up for approval.

There's the record: ten important pictures, all ten made in direct violation of the code, yet only two unadorned by a Code seal. Do you believe the Code should have been applied strictly in every case? Do you believe the Code should be revised to allow a wider range of movie material?

When the public speaks, Hollywood listens. Your answers to the censorship questions on page 45 may affect the future of your favorite entertainment. Vote today! Mail your ballot today! THE END

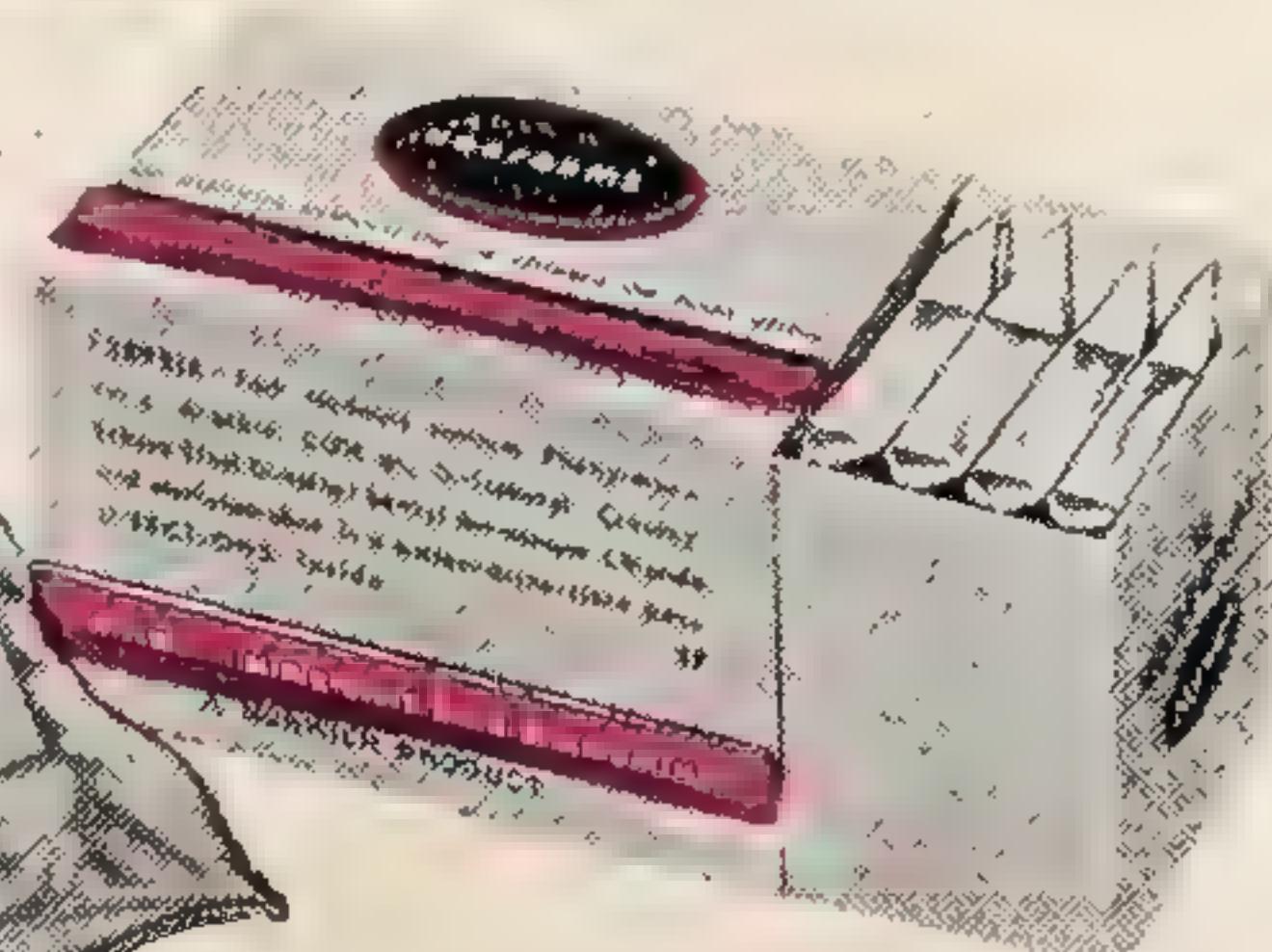
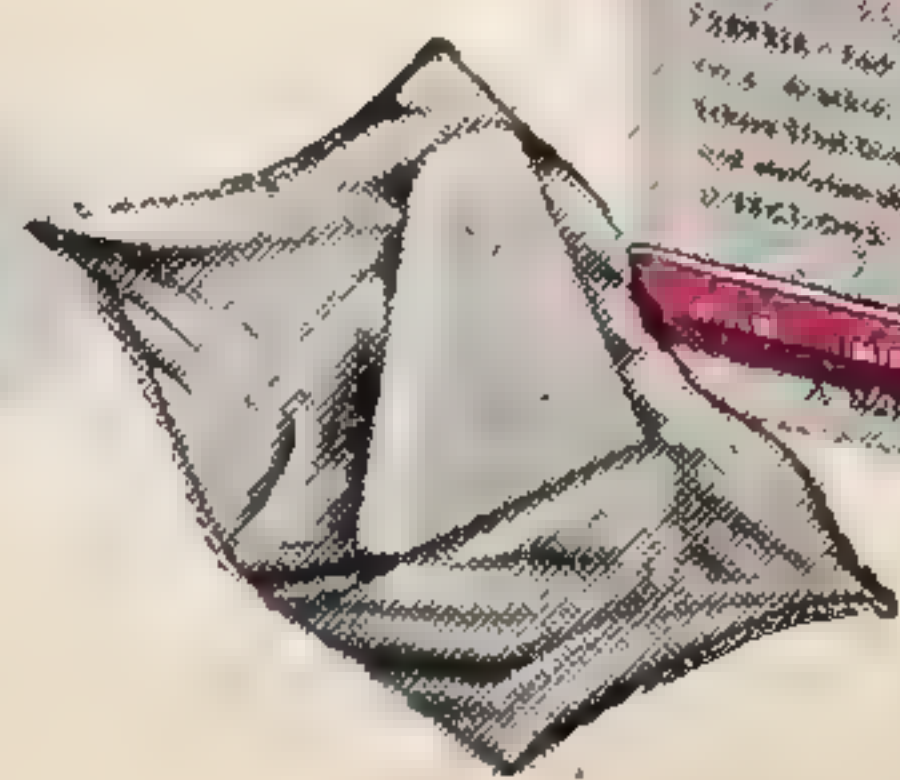
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**P**

Let Him Go!

(Continued from page 43)

Erskine, I found myself talking about Life. Yes, Life, like that—capital-L stuff. I know older people smile when you say that. It's supposed to be sophomoric—but, unless you're 'way ahead of your age, what else are you when you're twenty-two? I don't believe I'm ready to get my diploma in this school yet. I'm still learning.

On any date, no matter who the girl is (in my case), no matter who the boy is (in your case), what's really happening is that you're each practicing at developing your personality—in as flattering a mirror as you can find.

So your ex-steady has dropped one mirror and gone looking for another. What do you do about it? If I were a girl in that situation, I certainly wouldn't sit around home, feeling sorry for myself, waiting for the phone to ring. You might try calling him—once. Suppose his family tells you he isn't home. Or, if he has a job where he can take a call, you get that old "He's out" bit. And he doesn't call you back. Then let him go!

Let him go, and don't brood about him. Instead, do some useful thinking. If you can recognize mistakes you made last time, you can profit by them next time. Believe me, there *will* be a next time. Look ahead, and keep in mind several things that make a fellow run fast—either away from you or after you. I'll give you my own viewpoint, but remember that men aren't all alike, no matter what the old saying says.

Don't show that you're serious before he's sure that *he* is. I don't mean it's wrong to phone a guy. I don't mean it isn't wise to let him know you like him very much. But never let him get the impression you think he's hooked. Then he'll have to prove that he isn't.

For instance, if I'm taking a girl home, I don't like to hear her say as we part, "Now you call me tomorrow. Now you be sure." I'll call her—if I want to enough. But if she orders me to, I won't.

As for a girl doing the phoning, this I don't mind—if she has something to say, even something as simple as: "Joe Smith is giving a party next week. Would you like to go with me?" It's nice to know you're wanted. But the girl who telephones and says, "Oh, Helloooo," all gurgly, wanting me to guess who this is, and how am I and when is she going to see me—she's had it!

Lori has often phoned me and said, "Oh, Tab, there's a picture playing downtown, and it's so beautifully directed. I think you ought to see it. And there are a couple of performances . . . really—" With that, we're off on our favorite topic, and usually finish by setting up a date to see the picture together.

Too many mothers have told too many daughters that *any* friendly advance toward a boy is too much. Actually, just sitting around and being a girl is likely to get you nowhere. That's often a failing of especially pretty girls who do nothing but wait to be admired. You've heard about Hollywood beauties who stay home, night after night, alone. I know why—in a couple of cases, at least. Once, I made a date with a real glamour girl. I was looking forward to a wonderful evening. Then I found that after I said "Hello" she was stuck for an answer. The second time, I was the young man who wasn't there. On a date like that, you can't learn anything about the girl you're with—or about yourself.

Is it enough just to be a good listener? Of course, a girl should listen when a fel-



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low's saying something worth listening to. Of course, she ought to keep her mind on him and not on the boy at the next table. But who, except a goon that no girl would enjoy dating, wants to conduct a monologue? If I were a girl and I had to listen to a man talking uninterruptedly about himself, I wouldn't just sit, I'd tell him to go cut a record.

Marilyn Erskine's likely to come right out with whatever she's thinking, and often she doesn't agree with me. We've had plenty of discussions—not quarrels, but real talks—considering a subject from both sides. This I find very stimulating. I don't believe modern men like dumb girls. Not that you have to be a great brain to talk well; it's enough to show genuine interest in what you're saying and what he says in reply. An exchange of ideas and opinions is half the fun of a date. Right now, you can look forward to meeting another boy whose thinking will be different, whose talk will take you a little further along in your growing-up stage.

I guess I like honesty all 'round. For instance, I think it's just good manners for a girl to be ready to leave when I call for her. If you're held up for any reason, there's always the phone. You can say, "Please pick me up ten minutes later than we agreed"—or an hour later, or whatever it is. In Hollywood, because of our work schedules, we often have to do that. Everybody understands, so everybody has the manners to phone. Don't let your date sit around, making artificial conversation with your parents. He'll be thinking how comfortable he could have been at home—or out with another girl.

It's all a question of taste and circumstances. Maybe you think you couldn't hold onto your steady just because you didn't have the right clothes. You had the wrong boy—for you. That's all.

Me, I like a girl who dresses very simply. I'd rather see a girl wearing a plain black dress with a little string of pearls than almost anything else. I hate fussy formals. But this doesn't mean every other guy does. Watch how a boy dresses, and you'll have a pretty good idea how he'd like to see you dress. I love to see a girl in good sports clothes, because that's what I like for myself.

I'm a great believer in sports. You don't need a date to go swimming or golfing or skating. If you don't know how to do any of these things, why not learn? Any sport takes your mind off your troubles. It makes you feel great—and when you feel great, you glow, and when you glow, some new man is going to look your way. This I guarantee.

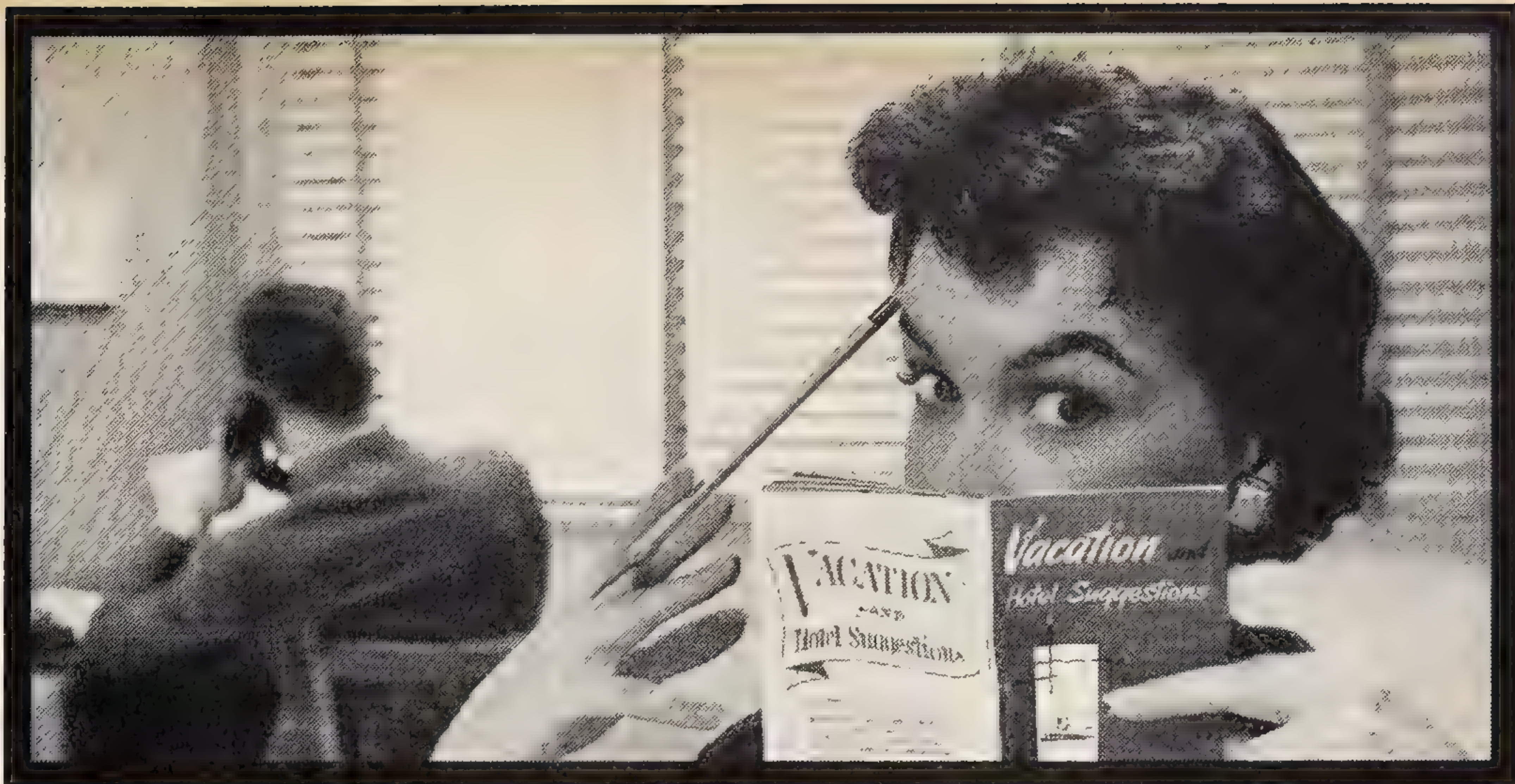
But follow your own tastes. I think the big thing every girl should learn is how to be her most vivid, individualized self. This is one reason why I enjoy being with Debbie Reynolds. She's always herself.

You have to be yourself. But you can learn just who you are only by growing mentally and socially. Once you realize that, you won't give up just because one certain boy kissed you goodbye. Consider he did you a favor by making you grow wiser. And the smarter you are, the bigger guy you can land because you'll have more to share with him.

Me, I think life is terrific. I want to live it up every minute, and the only way I can is to be as wide open to learning and growing as possible. This should go double for a girl because a man is actually the greater dreamer. He wants a girl to inspire him. For the girl who does, he'll perform miracles.

So forget the one that got away—and raise your sights. That's all you've got to do.

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## Make Your Own Clothes

(Continued from page 63)

daughters' beautiful off-stage clothes.

In her lovely traditionally furnished Westwood home, Mrs. Koford, a handsome, youthful greying edition of her only daughter, Terry, spends a good deal of time sewing in the fourth bedroom, which has been converted into a sewing room.

"I've always loved to sew, consider it an expression of a creative urge, like painting or playing the piano," Mrs. Koford will tell you. I find it a joy to sew for my daughter; she's so excited about an unusual design; so appreciative; hastens to pass on to me the compliments she receives on the clothes I've made.

"Sewing at home saves money, when you consider that, although I buy dozens of yards of material for a full-skirted formal for around twenty-five dollars, the same type of dress, naturally more professionally made, would easily cost two hundred dollars in a shop. And then it would need expensive alterations. For Terry has a tiny waistline while her chest measurements are larger than most and she's hard to fit because she's barely five feet two. Clothes made at home give her much more individualized colors, excellent long-wearing fabrics and styles suitable for and fitted to her figure.

"And, in addition, if it hadn't been for our sewing machine Terry wouldn't have had, several years ago, a lucrative career posing for covers. The photographer would suggest costumes and colors; I'd scurry through the materials on hand and whip up an outfit in an evening. I don't know how many dresses I've made, remodeled, retrimmed; how many separates I've devised into complete outfits by adding and subtracting accessories; how many hats I made and remade.

"Terry doesn't splurge on clothes, but she does on lingerie—which she loves. And when I gently scold her, she reminds me, 'Look how much money we save on my clothes, and besides, Grandma always used to tell me that a girl should wear pretty lingerie because you never know when you are going to get hit by an automobile!' What are you going to do with a girl like that?"

What tireless Mrs. Koford has done is accept the challenge of making change-about clothes which do double duty—like separates which look like a dress to the naked eye, tops and full skirts that make cocktail dresses, and at the same time are the makings for several other evening and semidressy outfits. A spray of pink roses tucked into the folds of a black taffeta skirt and a pink blouse make a charming dress. Twin scarfs—one for the throat and another peeping from a pocket—do the same thing.

Mrs. Koford is ever on the lookout for unusual ornaments. Using her imagination and creative ability, she makes these into individualized additions to the sophisticated costumes for which Terry, the town's most dated girl, is noted. When Mrs. Koford found a few yards of an unusual dappled tweed, the colors of autumn, she made a slim sheath, then finished it off by knitting a neckline and cuffs for it. One day when she was passing a shop that catered to horseback riders, her eye caught a large antique-looking brass ornament used on a harness. It cost a dollar. With a brown velvet ribbon drawn through it, it made a striking sweater accessory. Another time, three embossed metal curtain rings, filed open and worn high on one arm, complemented an evening gown. Again, a group of unusual alligator pins which Terry bought in Germany while making a film, are worn at the knee of a gray circular felt skirt. With the skirt,

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she wears a ruffled red taffeta can-can petticoat which matches the red lining of her favorite long black wool coat.

At a millinery supply house Mrs. Koford bought a little wire Juliet cap, ornamented it with tiny hand-sequined flowers of bronze to complement a chic bronze and gold net ballerina-length gown. The tiny posies are changed for other evening gowns. She's also made eye-catching belts of velvet embroidered with pearls and sequins—fun with either full skirts or slim tapered toreador pants. A dime-store pair of cuff links were made into a distinctive accessory for a blouse by cementing on a huge clump of pearls of all sizes. Tweezers and household cement were the necessary tools.

A remnant of blue wool gave her the idea for "television pants." Bits of discarded colored felt in bright colors were cut out in heart shapes, graduated in size and appliqued down each side of blue-denim trousers. To go with them, a white hand-knitted sweater, years old and turning a bit yellowish, was dyed fuchsia to match one of the hearts and a row of tiny felt hearts outline the neck. In this costume, and other slim trousers worn with very feminine tops, Terry is all dressed up . . . to stay home!

Dozens of cotton sports dresses to set off the tan of sports-loving Terry—as well as unusual bathing suits—are also whipped up at home. One white two-piece bathing suit actually has a turtle neck!

Both Terry's and Debbie's mothers have only one complaint about their daughters who effervesce with bubbling vim and unquenchable vivacity—they hate standing still for the necessary pinnings and fittings. Debbie chews away violently on her gum, while commenting in jive talk about the super quality of the dress; Terry's mind is on the hundred things she is currently planning and should be doing at that moment. Yet both girls are thoroughly appreciative of their good fortune.

For they need an appalling amount of glamour clothes, socially and professionally. Constantly photographed at premieres and parties, they are always under critical appraisal. "I remember once," laughs Mrs. Reynolds, "when Debbie was wearing for the second time a blue net evening dress with bodice covered with blue forget-me-nots. Camera-carrying fans rushed up to photograph her. 'Oh,' sneered one girl, putting away her camera, 'I've got a picture of you wearing that one. Why don't you get some new dresses?'"

"Even so, Debbie's clothes overflowed her normal-sized bedroom closets and when she told her dad she needed more room, he said 'I can't tear the house down so you can hang up more dresses.' Then Debbie decided on a campaign. She stopped hanging her clothes up, left them all over the house, draped over her bed, some even piled on the floor. One day Dad glanced in her room, decided a cyclone had passed through. 'In all my life,' he said, 'I never saw such a helter-skelter arrangement of keeping clothes. All right, we'll enlarge the room and build in an immense closet from wall to wall.'

"And do you think that solved the problem? Clothes still spill into the room and it never manages to look tidy. Debbie's no help—she'll try on six or seven outfits before feeling that she's appropriately dressed. And by the time she's decided, there's no time to put away the discarded clothes. But she still manages to look neat and tidy. I tell her, 'Debbie, I'm going to have a long-playing record made that says nothing but 'Put your things away. Put your things away.'"

"Debbie adores clothes; says in the house of her dreams she will have the



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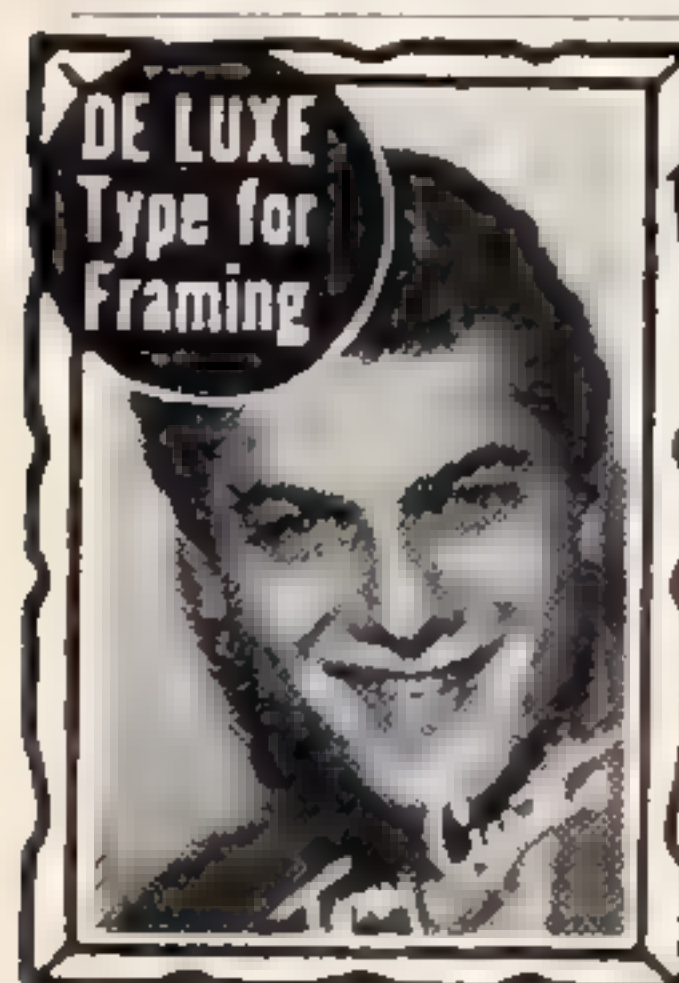
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biggest wardrobe in Hollywood—an entire room piled so full of fabulous clothes that you couldn't move in it. 'Anything I want—just go in and pick it out,' she says. 'Wouldn't that be dreamy?'

From all appearances the modest little Burbank cottage where Debbie lives with her family is that dream house. For she has enough clothes to stock a shop. Like Mrs. Koford, Mrs. Reynolds has studied sewing at adult public-school classes. "I started sewing," Debbie's young and pretty mother says, "because Debbie was so small and undeveloped for her age. Store-bought dresses swallowed her right up. Now there are dress shops that carry Size five and seven in more adult styles but a few years ago it was impossible to buy things for her."

"When Debbie was sixteen her friends urged her to join them in a local beauty contest. Debbie was less than interested. 'Look, they're giving every girl a blouse who enters the contest,' her friends pointed out. 'So what?' asked Debbie. 'It wouldn't fit me anyway.' She did enter, finally, and that was how she got her picture contract. The contract fit, even if the blouse didn't."

Though bouncy Debbie is a star, her salary is still low. And she's lucky to have an inexpensive way to meet her wardrobe problem. Mrs. Reynolds feels that style, anyway, is a matter less of money than of time and headwork and planning. "I try to think of those things Debbie really enjoys wearing," explains her mother, "those that are 'all right' and those that she dislikes. Then I know better what to add. For I've found that the clothes one enjoys wearing, especially if one enjoys wearing them after they cease to be new, are becoming. And these items have certain traits in common. Sometimes I copy Debbie's most becoming dresses—but I always consider the effect of texture on the lines of the dress. If you copy in stiff fabric lines that are perfect in soft material, you'll be disappointed. Being able to reproduce dresses you've loved wearing is just another of the joys of home sewing."

Debbie's green-gold eyes gleam and her saucy curls tremble as she models her newest voluminous-skirted gray and silver lamé evening gown. The soft bodice accentuates her twenty-inch waistline and the handmade sheaves of flowers in lamé cascade gracefully down the skirt. The flowers are changed—red velvet for Christmas—other colors to match accessories. "I don't like low cut dresses but I do like my dresses tight," Debbie explains. "I only had a bowl of soup for lunch today so that I can get into this dress tonight. I stay around ninety-eight pounds but I do love ice cream sodas. Now and then after too many strawberry malts I have to wait a while before I can get into a favorite dress. When Mother made me a sheath dress recently I told her it was tighter than my skin—I can sit down in my skin but not in this dress!"

The studio gave Mrs. Reynolds a discarded dress figure made to Debbie's measurements some time ago. "I've had to pad the figure a little because Debbie's measurements have changed in the last year," she explains. "It saves Debbie's time because I can do most of the fitting on it. I love sewing. I lose myself in it; forget to put dinner on the stove; and when I hear Debbie's car come to a squealing stop and that yell 'I'm ho-oome,' I can hardly believe that the time's gone. But the flattering results reveal the hours of careful work which go into the professional-looking results."

Marge Champion is in the unique position of having a mother-in-law who makes all her stage clothes as well as her per-

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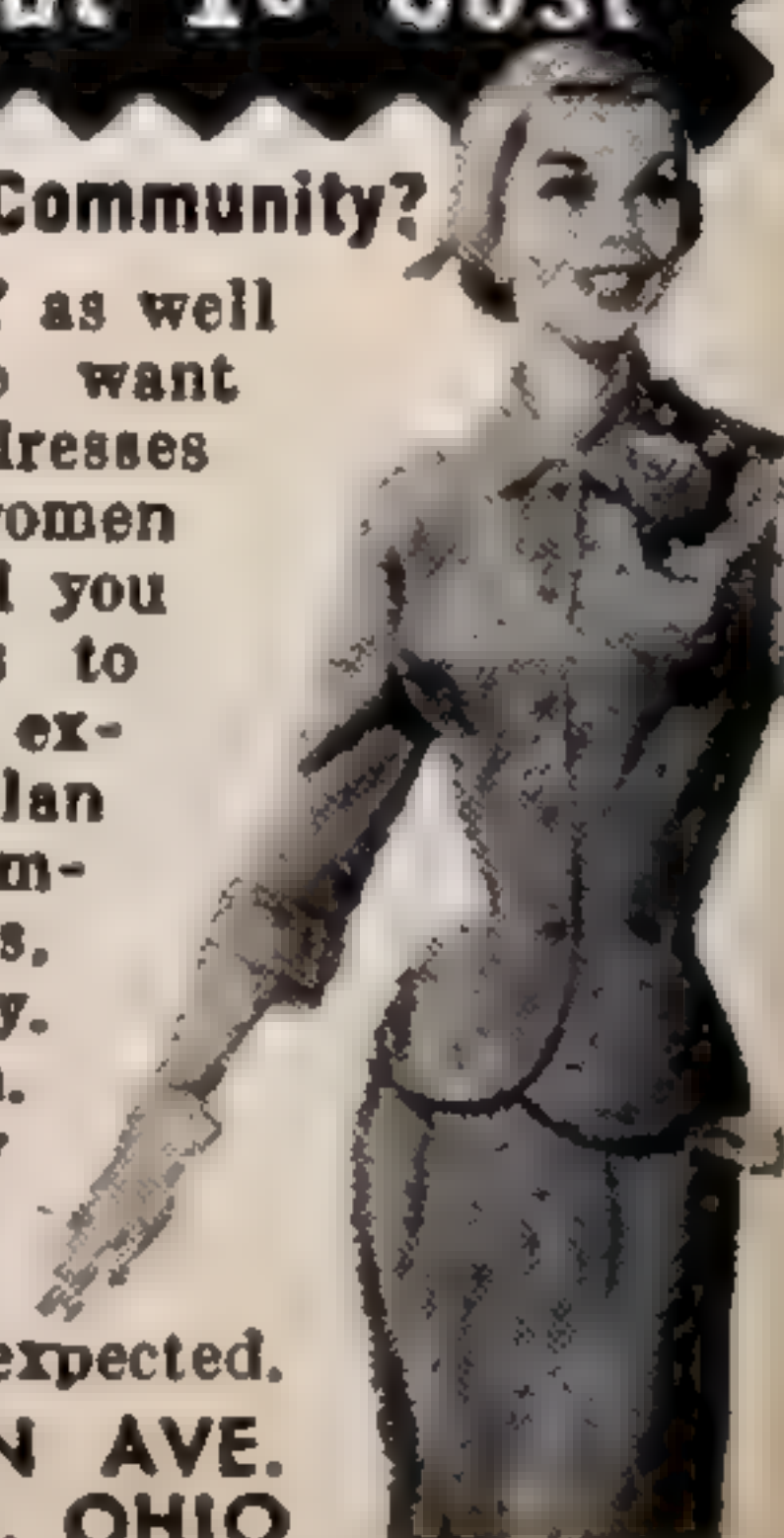
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sonal wardrobe. She possesses some of the most beautiful gossamer-sheer, dancing glitter-encrusted dresses this side of heaven.

Mrs. Champion—Buzzy to Marge—has been making her daughter-in-law's wardrobe since Marge and Gower, then a struggling dance team, married. "Marge," she explains, "has well-developed shoulders from her dancing, also a tiny waist and practically no hips. 'Midget.' So store-bought clothes, if they fit in the shoulders, hang like a sack below.

"For her night-club dancing appearances I have many things to consider—weight of the dress; its movement when Marge dances; color which changes under stage lights; the type of dance for which it's to be used. Rhinestones on the side of the bodice, for instance, are taboo, for Gower's hands would be cut when he lifts her; heavy material in the number of yards to give the necessary fullness to the skirts would make the dress weigh so much that Marge would tire as she danced."

Each of these fabulous dancing dresses has a built-in wired bra; over that is the intricately tucked and seamed bodice. The skirt which contains as many as fifteen yards of pleated net or organza is as light as a chiffon hankie floating on the breeze. Lace, flower or velvet appliqué, embroidery, sequin, pearl or rhinestone hand needlework are reminiscent of court costumes. And works of art are Marge's great ripples of ruffled or embroidered or pleated petticoats which swirl like foaming waves beneath her skirt.

One star who loves the thriftiness of home sewing—and takes the time to do it herself—is pixie-faced star of "Lilli," Leslie Caron, who came from France. Leslie's childhood was spent in war-ravaged France and filled with want and privation. It was natural to learn sewing but there wasn't much to work with. When she and her mother arrived here from Paris, they brought only one suitcase because they planned to return after Leslie made her test. But it was decided to make "Lilli" here and Leslie had no wardrobe and no money to splurge on a new one. But the little ballerina was not upset. She rented a sewing machine, haunted the bargain counters for unusual fabrics and proceeded to make herself distinctive costumes—clothes which set off her gamin face, hypnotic eyes and ballerina catlike grace.

Mrs. Champion, Mrs. Koford and Mrs. Reynolds all agree that instruction in sewing classes makes the difference between a made-to-order look and a homemade look in sewing. "Buy the very best materials you can possibly afford if you want the costume to last for years and withstand repeated cleanings. If you can't afford the best in a certain type of material, change your plan and buy the best in some other less expensive type," urges Mrs. Champion. "Of course, the bargain table is a boon—but only if you know quality; remnants are fine, if usable. Learn to adapt the pattern you buy—to individualize it, to bring out your best features and make it uniquely yours. Too many women snatch precious time from their household duties to make aprons or house dresses. These may be purchased for very little; therefore it's better to use your time making the kind of clothes for your children or yourself which are expensive in shops.

"A dress must be well built to be flattering. And with experience comes the professional touch. It's no harder to do a smooth job than to bungle one, and once you've geared yourself to the professional approach, you'll find you come up with professional solutions to any sewing difficulties that arise. Trimming must be used


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as an artist uses his brush. Intelligently applied, trimming makes almost any dress look expensive; it accentuates good lines, minimizes figure faults and brings out fabric color."

All of these home dressmakers have in common the problem of achieving an effect of height for the girl of small stature. They are careful not to clutter up a small-framed figure with unnecessary detail. Unbroken lines from neck to hem help—also short jackets, fitted sleeves, tiny hats and bags, shortie gloves—everything scaled down to a petite figure, nothing exaggerated or overpowering. But not too plain either. For then the wearer appears drab and insignificant. Thus fine, soft detail with interest centered high near the face adds height as does dramatizing the neckline, the hat, the hair-do. Shorter skirts are girlish and youthful; added length of skirt, instead of adding height, makes the dress look too large for the wearer. The short girl's clothes should fit perfectly because nothing can cut down height more than a droopy-shouldered, baggy dress. Bright colors, striking detail, not good on the heavier figure, are perfect for the vivacious personalities and definite coloring of these youthful beauties. Most little girls have to be extremely wary of boleros or they risk looking like penguins. But when cut a few inches below the bust-line they make the legs look longer and consequently add height to the entire figure. Since the girl of small stature is frequently inclined to have a high natural waistline, great care must be used in the placement of the belt. The hemline, too, should be placed to avoid showing equal lengths of leg, skirt and blouse. High heels add to height and flatter pretty feet and ankles, and standing tall adds inches also.

But when these home dressmakers sew for tall girls among their relatives and friends, they've learned that chandelier-brushing gals get most of the breaks in dressing smartly because they show clothes off to advantage and they can wear important and dramatic costumes that the short girl finds hard to carry. Dramatic for the tall girl are large splashy prints which appear to cut down height or a diagonal panel with hip drape; suits with long torso jackets break up the tall figure; big balloon sleeves and back-flaring jackets help too. Hats with brims add width and balance and pancake-crowned hats are excellent too.

Tall girls must remember to balance the figure by means of longer tunics, fuller sleeves, huge pockets, deeper peplums, enormous shoulder-strap bags—all "big" details that break up long body areas and appear to create width.

"One important point for tall girls to remember," says Mrs. Champion. "Never wear clothes that fit too tightly or you will look even bigger than you are. Allow for an extra inch or two of ease especially through the skirt and over the bosom. In addition, never stoop or slouch to look shorter. Stand erect. For stooping will never make you look petite. All it does is make your figure look hunched and droopy and your clothes look as if you've slept in them. And don't feel that you must slosh around in flat-heeled shoes all the time. Of course high heels add inches, but they also make the feet look pretty and the legs more shapely. I don't care if the doctors say high heels are bad for you!"

Further, these girls know that the more consideration given to clothes before wearing them and while putting them on, the less thought need be given them while they are being worn.

And that is why this quartet of lucky dolls really allot enough time to grooming and dressing properly—and emerge looking as though they had just stepped out of the pages of a fashion magazine.

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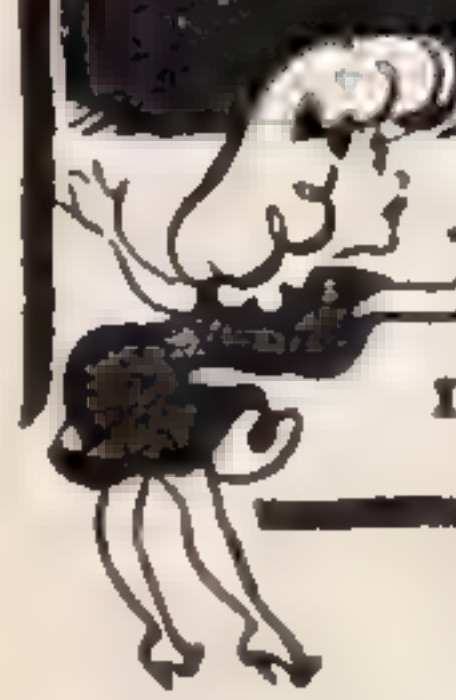
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## Twelve Professional Hints for Home Sewing

(MADAME LILLI DERON, DRESSMAKER FOR MANY HOLLYWOOD STARS, HAS BEEN ASKED TO GIVE PHOTOPLAY'S READERS THESE HELPFUL HINTS.)

1. Take bust measurement; buy patterns according to bust measurements, for commercial patterns frequently run a full size smaller than ready-to-wear clothes. If you find alterations necessary for every pattern, save time by making one muslin pattern and fitting it to your measurements.
2. Always buy exact yardage called for in pattern—extra fabric if you are very tall.
3. Hang fabric on hanger instead of allowing it to wrinkle on table as you work; saves ironing.
4. True success in sewing calls for constant pressing as you work. Always press every stitched seam and do a thorough job on side seam which meets a waistline. But do as little pressing as possible until first foundation fitting because you may have to alter.
5. It's a good idea to use strips of brown wrapping paper under seam when pressing to prevent ridges from forming
6. You can sew straight seams without basting if you pin very carefully. But set-in sleeves must be basted to look professional.
7. If garment calls for shoulder pads, always fit it with pads which can be pinned to slip straps.
8. Never skimp on seams in playclothes. Make wider seams than usual so they will lie flat after many washings. Wide seams also help to hold the shape and make the clothes look custom-made.
9. When making felt skirts, give seams a professional look by opening them out and then stitching another seam on each side of the original one.
10. Turn up hem with pins five inches apart; check length carefully before sewing for uneven hem line ruins otherwise professional-looking job. In hemming a woolen skirt, use a blind stitch about an eighth of an inch in from edge. Thus your hem won't be pressed through so that it makes a ridge on the outside of the skirt. Crease hems with iron after length is marked. When making circular, bias or four-gored skirts hang for 48 hours before hemming.
11. Here's a custom trick for putting in sleeves: With your longest machine stitch, baste from notch to notch at sleeve top. Pin to garment, first at underarm, then along top, always holding sleeve toward you. Then baste.
12. Before putting zipper in garment, crease placket with iron to insure straight line and smooth fit.

THE END



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# BRIEF REVIEWS

For fuller reviews, see PHOTOPLAY for months indicated. For this month's full reviews, see page 10.



✓✓✓✓ EXCELLENT    ✓✓✓ VERY GOOD    ✓✓ GOOD    ✓ FAIR

A—ADULTS    F—FAMILY

*Some 3-D films are also being shown in 2-D versions. Check your theatre to see which is being used.*

✓✓ ACT OF LOVE—U.A.: Kirk Douglas and newcomer Dany Robin team interpret the tragic love affair of a G.I. and a French waif. Filmed in France; interesting backgrounds. (A) April

✓✓ BAD FOR EACH OTHER—Columbia: Liz Scott lures doc Charlton Heston from mining-town practice in a problem drama. (A) February

✓✓ BAIT—Columbia: Efficiently written little melodrama. Gold prospector Hugo Haas plots to get rid of his partner, John Agar. (A) April

✓✓✓ BIGAMIST, THE—Filmmakers: Matter-of-fact, understanding study of a solid citizen (Edmond O'Brien) who acquires two wives (Joan Fontaine and Ida Lupino). (A) April

✓✓ BORDER RIVER—U-I, Technicolor: Modest, fast-moving Western. Joel McCrea seeks arms for the Confederacy in Mexico. (F) March

✓✓✓ BOY FROM OKLAHOMA, THE—Warners, WarnerColor: Will Rogers, Jr., and Nancy Olson score in a delightful yarn of a peace-loving sheriff in a rootin', tootin' town. (F) March

✓✓✓ CEASE FIRE—Wallis, Paramount; 3-D: Believable story of a day on patrol in Korea, shot there, featuring real G.I.'s. (F) February

✓✓✓ COMMAND, THE—Warners; CinemaScope, WarnerColor: Guy Madison, aided by Joan Weldon, saves a wagon train from Indians in a vigorous, thoroughly entertaining Western. (F) April

✓✓✓✓ CONQUEST OF EVEREST, THE—U.A., Technicolor: Scalp-prickling, magnificently photographed record of a true adventure, the British expedition up earth's highest peak. (F) March

✓✓✓ CRIME WAVE—Warners: Expert, crisp thriller. Detective Sterling Hayden checks on parolee Gene Nelson and wife Phyllis Kirk, snared in a robbery plot. (F) September

✓✓✓ EDDIE CANTOR STORY, THE—Warners, Technicolor: Keefe Brasselle strikingly impersonates Eddie in an affectionate film biography, from slums to uneasy fame. (F) March

✓✓ FORBIDDEN—U-I: Tony Curtis trails Joanne Dru, gangster's widow, to far Macao, where she is ensnared with Lyle Bettger. (F) February

✓✓✓ FOREVER FEMALE—Paramount: Young would-be actress Pat Crowley and not-so-young star Ginger Rogers brawl wittily over playwright Bill Holden and his play. (A) November

✓✓✓ GENEVIEVE—Rank, U-I; Technicolor: Nice British comedy about antique-car fans. With Dinah Sheridan and dashes of sex. (A) January

✓✓✓ GILBERT AND SULLIVAN—U.A., Technicolor: Robert Morley, Maurice Evans play the light-opera kings in a gay musical. (F) January

✓✓✓ GIVE A GIRL A BREAK—M-G-M, Technicolor: Pleasing tune-film with Debbie Reynolds and the Champions. Story: Which gal gets the star role in a stage revue? (F) November

✓✓✓✓ GLENN MILLER STORY, THE—U-I, Technicolor: Rich in rhythm and genuine feeling. Jimmy Stewart, June Allyson team engagingly as the late bandleader and his wife. (F) March

✓✓ GO, MAN, GO—U.A.: Pleasant, unassuming tale of pro basketball. Dane Clark guides the Harlem Globetrotters (themselves). (F) March

✓✓✓✓ GOLDEN COACH, THE—I.F.E., Technicolor: Odd romantic comedy. Anna Magnani is an entertainer in 18th Century South America. Italian-made, English dialogue. (A) February

✓✓ GREAT DIAMOND ROBBERY, THE—M-G-M: Orphan Red Skelton finds his "family," crooks who use him as dupe. (F) February

✓✓✓ HIS MAJESTY O'KEEFE—Warners, Technicolor: Wild but fact-based adventures, with Burt Lancaster as ruler of a South Sea isle and Joan Rice as his native sweetheart. (F) March

✓✓✓✓ IT SHOULD HAPPEN TO YOU—Columbia: Clever, likeable comedy starring Judy Holliday as a fame-hungry girl in New York, wooed by Jack Lemmon and Peter Lawford. (F) April

✓✓✓ KING OF THE KHYBER RIFLES—20th; CinemaScope, Technicolor: Ty Power wrestles with rebel natives and Terry Moore in a spectacle about 19th Century India. (F) March

✓✓✓✓ KNIGHTS OF THE ROUND TABLE—M-G-M; CinemaScope, Technicolor: Stately, lavish adventure-romance. Taylor, Gardner and Mel Ferrer make up a triangle. (F) March

✓✓✓✓ LIVING DESERT, THE—Disney, Technicolor: Beautiful, amusing, exciting documentary of wild life in the Southwest. (F) March

✓✓✓✓ LONG, LONG TRAILER, THE—M-G-M, Technicolor: Lucille Ball and Desi Arnaz make a rousing return to movies in the hilarious misadventures of a honeymoon by trailer. (F) April

✓✓✓ MAN BETWEEN, THE—U.A.: Unusual suspense story shot in Berlin. Claire Bloom and James Mason flee Red police. (A) March

✓✓✓✓ MARTIN LUTHER—de Rochemont: Niall McGinnis portrays the founder of Protestantism in a splendid religious film. (F) November

✓✓✓ MONEY FROM HOME—Wallis, Paramount; 3-D, Technicolor: Gambler Martin and animal-lover Lewis set out to fix a steeplechase race in a giddy, giggle-loaded farce. (F) February

✓✓ PARATROOPER—Columbia, Technicolor: British raids (by Alan Ladd, Leo Genn) on Nazis are exciting; the love story isn't. (F) December

✓✓ PERSONAL AFFAIR—U.A.: Thoughtful English movie. Prof. Leo Genn, wed to Gene Tierney, is accused of sex crime. (A) February

✓✓✓✓ PICKWICK PAPERS, THE—Mayer-Kingsley: Mellow, adeptly stylized British version of Dickens' beloved novel. James Hayter and Nigel Patrick head a fine cast. (F) April

✓✓✓ RED GARTERS—Paramount, Technicolor: Westerns take a ribbing in an imaginative musical. Rosemary Clooney runs the dance hall; Guy Mitchell trails a killer; Pat Crowley and Joanne Gilbert are decorative. (F) April

✓✓✓ RIDE CLEAR OF DIABLO—U-I, Technicolor: Fast, humorous Audie Murphy horse opera, with luscious Susan Cabot. (F) April

✓✓✓ RIDERS TO THE STARS—U.A.: Crack-erjack science-fiction. Richard Carlson, William Lundigan ride research rockets. (F) April

✓✓✓✓ ROB ROY—Disney, RKO; Technicolor: Robust, full-flavored action, shot in the Highlands. Richard Todd plays Scotland's Robin Hood; Glynis Johns, his bride. (F) March

✓✓✓✓ SAADIA—M-G-M, Technicolor: Rich, strange romance of modern Morocco, filmed there. Doctor Mel Ferrer, Arabs Rita Gam and Cornel Wilde combat disease and violence. (F) March

✓✓ SHE COULDN'T SAY NO—RKO: Homespun comedy. Bob Mitchum is a country doc; Jean Simmons, a foolish philanthropist. (F) September

✓✓ TAZA, SON OF COCHISE—U-I; 3-D, Technicolor: Big chief Rock Hudson tries to keep the Apaches on the reservation and off the war path. Barbara Rush is a lovely squaw. (F) April

✓✓ THREE SAILORS AND A GIRL—Warners, Technicolor: Gordon MacRae and Gene Nelson use shipmates' pay to back Jane Powell's stage musical. Some lively dancing. (F) February

✓✓ WAR ARROW—U-I, Technicolor: Army officer Jeff Chandler quells Indians, wins Maureen O'Hara in a brisk Western. (F) February

✓✓ WILD ONE, THE—Columbia: Moody Marlon Brando and fellow motorcyclists disrupt a town in a mystifying, arty drama (A) February





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